

NOVEMBER 23, 1910

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VOLUME LXIV

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Fact Versus Theory

THE CONTEMPORARY CLUB, of Philadelphia, last week entertained several persons of note in literature and the drama, and listened to addresses by its guests on that ever-fruitful subject, the Theatre.

This occasion was more interesting than such occasions usually are, because of a diversity of opinion developed. PERCY MACKEYE unfolded his vision of the civic theatre, "a splendid dream of the redemption of our leisure," that has been described on other occasions and treated in *THE MIRROR*. This civic theatre, a highly imaginative structure, would have one wing given over to the "intimate theatre to preserve traditional ideals"; another designed for the heroic art of SHAKESPEARE and great writers; another devoted to the sociological needs of the people, where the workingman and the little children can play in harmonious joyousness. The whole building, he explained, is to be a fitting background for civic pageants; and it should be built in connection with an athletic field, where the physical may find trained expression. This is of Utopia, or the future.

Professor SCHELLING, of the University of Pennsylvania, found little in the theatre of value. "There are thirteen original situations and eleven ancestral witticisms that appear perennially," he said, "and everybody seems to enjoy them." But the Professor evidently does not include himself in that classification. He berated modern comic opera, and made free use of such adjectives as "vulgar," "hackneyed," "trivial," "coarse," "common-place" and the like.

Then rose Professor BRANDER MATTHEWS, who proceeded to dispel the mists and give some facts about the theatre from a broad knowledge of the subject. "There never was a day when the theatre was not a commercial institution, when the drama was not commercialized, if you please, except in the times of the earliest Greeks," said he. "GOETHE himself, lamenting his miserable failure as manager of the famous theatre at Weimar, declared to his friends that it was necessary for success that the manager should have an interest in the gate receipts. There never was a day when the decline of the drama was not deplored, when pessimists did not see the vulgar, the mean, the trivial and the venal upon the stage. The only dramas of the SHAKESPEAREAN age that survive are the SHAKESPEARE dramas, and there is not one of those that is presented to-day without expurgation."

Professor MATTHEWS insisted that the drama to-day is more decent, more healthy, more sturdy and more artistic than it has been for many decades. And naturally he turned to the subject of criticism. Critics, he said, are rarer than creators. They require unusual qualities. They must have—if they are good critics—equipment, information, insight, sympathy and disinterestedness. The newspaper writer is not a critic, but a journalist. His province is to report rather than to analyze. "The fault with us and with most critics is that we go to the theatre and judge the play by our prejudices," said he. "We are not trained to study our likes and dislikes. We are carried away by the impression of the moment, by the personality of the actor. We credit him with the author's work. We don't perceive that some parts are ready-made and play themselves like HAMLET—no actor ever made a failure of HAMLET—and others are ungrateful and illogical and cannot be sympathetically played. When we take everything into consideration we must admit the dramatic criticism of to-day is not very good, but it is not very bad. It is no worse than in the past, it is perhaps more sincere." As to acting to-day, he held that on the whole it is better than ever before. Actors are more intelligent and better educated. And playwrights are coming forward in number—young men who have taken the trouble to learn the art.

That acting is really as good as it is to-day reflects great credit upon those who provide plays—managers and their producers—for the general complaint is that actors who can realize character in all the variety in which character is now delineated in drama are few, compared with the multitude of the unskilled and incompetent who clog the profession. In this, as in many other details of the theatre, the fault-finders among the public take no account of difficulties surmounted.

It is gratifying to read, now and then, the opinion of an expert who

cites facts against theory and prejudice formed on narrow premises. No week goes by that does not see somewhere, at some literary or kindred function, addresses on the theatre, its supply of plays, or popular demand as to the stage. Too often at these functions no general survey of the theatre is confessed or talked about. Some one will attack one series of stage offerings that alone might legitimately be criticised and ignore a better series that should offset the matter of complaint and inspire praise. Too many persons who have exalted ideas of the theatre and can talk about them forget that there is another and a larger class whose appreciation runs to a more popular supply of stage vehicles, and who have neither the ability nor the opportunity to express their views in public.

The theatre provides for no particular class, but for all classes. There is something in it at all times for a variety of intellects. And it is in better case to-day, on the whole, than it ever was, simply because the public which it pleases is in better case than any public that has looked to it for pleasure or for inspiration in all the generations through which it has struggled to please.

The House of Molière

THE ARTISTIC WORLD of Paris, and particularly that segment of it related to the activities of the theatre, has recently passed through an emotional crisis.

Among the denizens of this artistic world, especially among those whose concern is with the theatre, and particularly with the House of Molière, otherwise known as the Comédie Française, there is a large number each of whom cherished a hope that M. JULES CLARETIE, after five-and-twenty years as managing director of this historic house, would resign.

Not that there was any immediate or personal reflection upon M. CLARETIE's conduct in his function—beyond the episodic differences in which he has long figured with individual members of the great histrionic family upon occasional awakenings of "temperament," or with the Paris press, which, in line with the duty of journalism, rejoices in many talented persons who themselves know how the House of Molière should be conducted, and who still would have that knowledge were MOLIERE himself in the flesh and active in its administration—but that there might be the one great opportunity which depends upon a "vacancy." A vacancy in any office logically implies succession—a successor—and these talented gentlemen, playwrights and men of letters, each convinced of his own aptitudes in certain circumstances, has looked forward to a possibility in which he might figure to his own honor and to an increase in the fame of the theatre, no matter what its traditions may be.

M. JULES CLARETIE is still managing director of the House of Molière. His resignation, predicted under breath and looked for with the several hopes suggested, has not been duly formulated. On the contrary, he does not intend to resign. And in consequence there are many unhappily ambitious men of artistic note in Paris who are disappointed. The strain to which these gentlemen were subjected, however, is over. And they might—if they were confident in the premises—admit one to another that it is well.

Thus the House of Molière will continue under M. JULES CLARETIE indefinitely. His quarter of a century of service has won him fame, aside from his other activities, which are many. And reforms—if the need for them be legitimate, for this ancient institution, it has been alleged, is not up to the times—must be postponed. Yet it may be that no reform is needed, and that under other auspices the Comédie Française might lose something of more account than a mere following of transient modern ideas.

At least the dignity that the House of Molière has long possessed and disseminated remains. That dignity, beginning in the lodge of M. LACLERC, the concierge, who determines upon the acceptability of a visitor by a sweeping glance, continued in the grave air of responsibility of the footman in splendid livery who ushers the privileged caller to M. CLARETIE's presence, and evident even to the persons of eminence who assist it as they traverse its corridors, to say nothing of the contribution to it of the impressive comedians themselves who enjoy membership in this artistic family, would ill be replaced by anything more modern or less stately.

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The Usher



"When at the Comedy Theatre," writes Charles Hawtreys, in the December *Strand*, "I once received an application from a young man who desired to see me on a matter of urgent importance. I wrote him, asking to be informed as to the nature of his business. He replied that it was personal and private, but of extreme urgency, and asked for an interview. I gave him an appointment, and he called to see me, when I learned that his object was to place his services at my disposal. His doctor, he informed me, had ordered him to take a complete rest, or, in any case, to employ himself in some way that required absolutely no brain work! So he had decided to go upon the stage!"

This newly recalls the fact that while other professions require preparation, study and apprenticeship, the stage is a dumping-ground for adventurers—persons with no conception of the work necessary to legitimate success in the calling, and with a notion that it offers an easy life at good pay.

Appropos of this subject, Brigham Royce rejoins to *The Mirror* on the question of "eliminating the inefficient," discussed in these columns.

"If, happily, it be true," says Mr. Royce, "that there are more engagements open than there are qualified actors to fill them, let the vacancies be taken by the graduates from the dramatic academies or by actors in the various stock companies—people ready with some of the tools of their trade in hand. In other words, use the stage door of the recognized important theatre as a 'filtering screen,' leaving the untrained on the outside.

"I recall an instance," continues Mr. Royce. "A young man was rehearsing with me, having the first lines of the play to speak. As I stood ready for my cue he gravely crossed the stage, laid his hand on my shoulder and impressively remarked: 'You are dis-

covered!' reading, of course, his stage direction!" Mr. Royce continues:

How often have we seen our rehearsals delayed while the stage-manager set up a temporary "school of acting"? How often is the object of such instruction keeping a competent, perhaps needy, player out of engagement, at the same time lowering the standard of the production? I am, of course, not speaking of genius. Genius knows no law. It will find its beginning, as water its level. The seriously determined aspirant will find the necessary funds for his tuition. Though Fate tie him to the ribbon counter he will cut his bonds with scissors bought from his weekly savings. He will join a dramatic club. He will "sue." He will suffer, if need be, but he will "get there." At least three of the prominent players of my own acquaintance on Broadway to-day fought their way from the dry goods store to the stage by these means. The selection of "types," without regard to acting ability, has flooded the stage with incompetents. "Types," forsooth! The very essentials of acting are impersonation, illusion, seeming to be, not to "be natural" but to appear to be natural. "Aye, there's the rub!" Joseph Jefferson never allowed an actual dog to appear as "Schneider" in his Rip Van Winkle, giving as his reason that "a dog cannot act the part of a dog; a dog is a dog; consequently has no business on the stage, which is a place for representation of nature, not nature itself." Still, all who saw Rip carried away the impression of having seen that dog, so perfect was the illusion created by Jefferson. Why did not Mr. Belasco go down to Hester Street and bring up a real "old clothes man"—a "type"—for The Auctioneer, and thereby save the expense item of Mr. Warfield's salary? "The very purpose of playing is, to hold, as 'twere, the mirror up to nature."

And now a suggestion: Let the graduates of the dramatic schools pass before a final tribunal, this body of judges to be composed of at least six recognized artists of the American stage. Some simple task should be set, the recitation of a poem or of certain classic scenes. The applicants would pass before their impartial and competent judges, to be rejected, referred to further study, or triumphant, with their diplomas in hand entitling them to begin their life's work in their chosen profession.

It would seem, perhaps, asking a great deal from such men and women as Mrs. Fiske, Mr. Miller, Miss Marlowe, Mr. Sothorn, Mr. Paversham, Mr. Drew, Miss Allen, Mr. Gillette—already overworked—to undertake this arduous and unremunerative labor; yet so fine is the spirit of comradeship, so great the desire to help, so pressing the need for a standard, that I venture to believe they would be willing.

Mr. Royce concludes by suggesting that if all managers would agree that all contracts shall contain a clause stipulating that the second party thereto is eligible to sign only on the conditions that (1) he or she must have had three consecutive seasons' actual experience as an actor, and shall show contracts for the same, if required; or (2) that a diploma from the above suggested tribunal must be shown. It would, of necessity, eliminate the obviously unfit. It would give the manager higher class material from which to choose and save him many valuable moments, "to say nothing of his overworked and autocratic office-boy."

The suggestion by Mr. Royce of such a tribunal emphasizes the utter lack of authoritative means for producing actors with even elemental training.

The doing well of some "simple task," like that proposed, would be but an A B C proceeding, with most of the essential qualifications for acting still left unknown.

And would it not be unjust to call upon actors like those proposed for such a tribunal to give of their time for an object which could but temporarily and inadequately meet the emergency of the profession?

On the whole, there seems at present to be no escape from the confusion and distraction that the flooding of the profession with incompetent young persons has brought about.

And there is little hope for a future array of competent actors, although genius and the determination and persistency which Mr. Royce has noted of several who have won places on the stage may bring forward a number worthy of the field which so many have unthinkingly and carelessly entered.

In an editorial in the *World* that some minds might read as satire and others as a legitimate industrial proposition, that journal bewails the waste of energy displayed by ticket speculators at the opening of the opera season, and suggests as an economic measure the establishing of a curb market for speculators in the theatre vicinity.

Fifty-six speculators, by actual count, were seen acting like howling dervishes at this operatic opening. Some persons, it is said, paid as much as \$50 a seat to speculators. This rate of expenditure characterizes a number of persons who are willing to buy a peculiar distinction, no doubt, but it makes speculators more vociferous and increases their number.

The speculator should "go." But what is the general public going to do about it?

PERSONAL



LAWTON.—Thais Lawton has begun her second season with the New Theatre company with notable success. Miss Lawton was one of that institution's invaluable members last season, and if her excellent work in *The Thunderbolt* is any criterion, she will this season surpass her record of last year.

KOLKER.—Henry Kolker, who is to star this season under the management of Henry W. Savage in the Victor Leon-Leo Feld comedy, *The Great Name*, has returned to the New Theatre for a few special performances of *Don*. Mr. Kolker was one of the most prominent members of the New Theatre company last season. Although he did not originate the role of *Don*, but succeeded Mathison Lang in the part, he was considered to completely realize it. *The Great Name* is said to be a dramatization of incidents in the career of Franz Lehar, composer of *The Merry Widow*, of which one of the co-librettists was Victor Leon.

WEHLEN.—Emmy Wehlen, the Viennese-Londonese prima donna, is to have the leading role in the Liebler production of the McLellan-Caryll musical comedy, *Marriage à la Carte*. Rehearsals of the piece have already begun. Miss Wehlen is paying this country her first visit, and declares that if she likes it she will remain on this side. Americans are never reluctant about recognizing talent. Miss Wehlen, in Vienna, Stuttgart, Munich and Berlin, played all sorts of roles, from the lightest comedy to the heaviest emotional, and found favor in every part. Going to London she appeared in *The Merry Widow* and in *The Dollar Princess*, delighting London theatregoers. A story illustrative of her success in London found its way to New York. It is to the effect that Lily Elsie, who sang the leading role in the London *Dollar Princess*, was granted a three weeks' leave of absence on account of illness, and Miss Wehlen, who substituted for Miss Elsie in the leading role, made such a hit that Miss Elsie returned in three days. Miss Wehlen may give some New York favorites a race for popularity this Winter.

CARTER.—Mrs. Leslie Carter has put herself on record as the friend of American dramatists and players. Mrs. Carter plans to start an organization for the protection of her compatriots, and will call her institution the National Society for the Encouragement of American Playwrights. Mrs. Carter says the movement is aimed directly at "those American theatrical managers who, without nerve and patriotism enough to keep their energies and investments at home, spend most of their time abroad watching the foreign producer take the risks of the original production." Mrs. Carter proposes a five-year boycott on the foreign products, in which time the American playwrights would have a chance to grow. Mrs. Carter forgets that such a boycott would be detrimental, since the incentive to do commendable work would be lacking if competition were destroyed.

GUNNING.—Louise Gunning is to have the leading role in W. A. Brady's production of the London musical success, *The Balkan Princess*. This is the first definite announcement Mr. Brady has made concerning his new musical play. This musical comedy had a great vogue in London, and was secured by Mr. Brady last Summer after several other American managers had tried in vain to secure it. Miss Gunning is the auburn-haired soprano with the clear top notes who starred for two seasons in the Pixley-Luders' musical play, *Marcelle*. Previous to that Miss Gunning followed Ruth Vincent in that dainty English musical offering, *Veronique*, and later was one of the three featured members of the Savage musical production, *Tom Jones*. The other two members, William Norris and Gertrude Quinlan, have also become stars.

THE MATINEE GIRL



Barony, N. Y.

NORA SHELBY

MANY words rise to lips and brim to pen in tribute to Blanche Bates in *Nobody's Widow*, but the word that suffices is versatility. Versatility is a blanket word in which charm, gaiety, pathos, cleverness, beauty, authority can all be neatly rolled and tucked in; a comprehensive word summarizing impressions and conclusions. It was with a new sense of the depth and breadth of the word that the first-nighters rolled away in their taxis from last week's opening.

They realized that in Miss Bates they had seen one of those rare actresses who does everything well. Recall her *Madame Butterfly*, her *Darling of the Gods*, her *Cigarette in Under Two Flags*, her strong yet pathetic wife in *The Fighting Hope*, and consider the creature of moods and dominating intelligence in her new play, and the conviction comes that so wide a register in which all the notes are strong and even has won for her the post of one of the most versatile of actresses.

Her song about one McFadden whose "left foot was lazy and right foot was crazy" is a ditty with a history in May Irwin's *Getting a Polish*. It is twenty years old and came from the town where political grafters grow, flourish for a time, and are cruelly exposed. "Teaching McFadden to Waltz" was wheedled out of the reluctant hands of the president of the Traction Company of Albany, who had owned it since its birth and welcome at a smoker in the capital city. It was written by Michael F. Carey, a newspaper man.

"One night Carey sprung that song on us at a smoker, and we thought it was good enough for the rest of Albany that hadn't been invited to the smoker," said President Fassett. "I had it published. Well, if you want it so badly you can have it," he said after a day of diplomatic battle with a representative of Ted Snyder's. Then with an accession of grievance and a glance at his dusty boots: "Here you've had me walking around town all day about that blamed song, and I own every street car in Albany."

"I don't know when I'm dead" is the immortal motto of R. H. Davis, whose *The Family* suffered for six days at the Comedy Theatre.

"Don't be discouraged," his friends advised. "You know most of the critics said you should keep on."

"Discouraged," replied the plump author whom Sam Edwards so photographically reproduced. "Discouraged! What does that mean? My little dramatic effort fell down shamefully in New York, but Boston received its remains, put it in the Globe Theatre, and there it is now drawing packed houses and making a big hit. It will remain there for some time and then tour the entire country. Possibly it will return to New York. At all events it will live."

November has yielded an interesting crop of dramatic youngsters. We go to see Genee and stay to see Lawrence Wheat in *The Bachelor Belles*. Our fancy has inclined to Josephine Victor in *The Other Fellow*, even though her French accent and Spanish mantilla set us searching the programme for the name of the performer who plays a girl of two nations.

Nora Shelby, who bears the new honors of leading woman in *Cameo Kirby*, after playing an inconsiderable bit in last season, came from Shreveport, La., a few years ago seeking her fortune on Park Row, but finding it instead on the stage. She was the

longest lived of the many Miss Lucys in Mrs. Wiggs of the Cabbage Patch.

The name Georgie Majerani on the programme of *The Blue Bird* means nothing but a flavor of Italy to programme readers, but the young man who plays Sugar is the grandnephew of Ristori, and son of her nephew and latter leading man. John Daly Murphy the Henry of *Getting a Polish* is clever in his own right, but also by right of inheritance from his mother, Blanche Chapman.

Evangeline Irving in supporting her brother-in-law, W. H. Thompson in *The Cardinal's Stratagem*, seemed a plump, pleasing ghost of her sister, Isabel Irving, while she was leading woman for John Drew. One of Madame Schumann-Heink's famous child octette is beginning a dramatic career in *Nobody's Widow*.

The four-year-old son of a popular character actor returned recently from Europe with his parents. The little one cast welcoming eyes at the Statue of Liberty Enlightening the World.

"Look, dad," he said, "Liberty's saying 'Never again!'"

An admirer wrote N. C. Goodwin that he is one man whom all women like. "I fear you flatter me," he wrote in reply. "Certainly if as you say 'All women like me,' the few I have come in contact with have proven very expensive luxuries. My book of memoirs deals with the ladies who have borne my name simply chronologically, and as they appeared upon the horizon of my life. There seems to be a prevailing impression that the book will be mostly devoted to my matrimonial indiscretions, but I assure you that is not true."

If these early winter days you telephone Pilar Morin upon your ears will fall a strange answering squeak.

"My dear, has silent drama convinced you of the uselessness of a voice and have you given away yours?" you exclaim.

From the uptown apartment comes a clear, little laugh.

"Not I. I still use my voice. I'll show you in my new spoken play. It was Mohammed who answered you."

"Mohammed? Do be careful. You know the police are beginning to interfere with these strange religions."

"Don't be alarmed. Mohammed is only my cat. I found him on the staircase with both hind legs paralysed. I cured him and now I'm educating him by silent drama. He answers the telephone. Talk to the lady, Mohammed."

"Me-uh-h-h!" says Mohammed.

When *The Imposter* is produced we will have a foot-light introduction to the youngest sister of the late Lydia Thompson. Clara Thompson Bracy is no British blonde. She is in the category of Australian brunettes. She is Miss Thompson's youngest sister, and when her beautiful sister was making the male hearts

BRUCE McRAE.



One of the incomprehensible omissions in the theatrical game is the still unstarred existence of Bruce McRae. He is an actor admirably fitted for this distinction and yet he still remains a leading man. Mr. McRae's reception on the opening night of *Nobody's Widow* proves that he is a favorite on Broadway. Mr. McRae will be remembered for his long association with Ethel Barrymore as leading man in all her earlier successes, with Julia Marlowe, and with Mrs. Fiske as John Rosmer in *Rosmersholm*. Last season he was with David Belasco's production of *The Lily*, from which Mr. Belasco transferred him to Blanche Bates' company in *Nobody's Widow*.

ZELDA SEARS.



Zelda Sears, whose debut as a star was delayed by the death of Clyde Fitch, has at last realized her ambition and can now contemplate her name in large letters over the Bijou Theatre. Miss Sears expected to make her first appearance as a star in a Fitch drama, but that author's untimely death left the vehicle, *Kitty and the Canary*, intended for her, in an unfinished state. Anne Caldwell's comedy, *The Nest Egg*, is the not unworthy substitute. In the Caldwell play Miss Sears is true to the delightfully amusing types which she originated in so many of the Fitch comedies. The play opened last night, Nov. 22, at the Bijou. In Miss Sears' support are Frederick Burton, Robert Dempster, Julian Harion, Walter Young, H. Bratton Kennedy, Blanche Hall, Evelyn Vardon, Helen Landroth, and Ruth Wells.

of Manhattan palpitate Clara Thompson was a school-girl in England's remote island province.

"Nance O'Neill picked me up in Australia," Mrs. Bracy so explains her presence on this continent.

"Not at all," responds the stately star with a girlish hug of the smaller woman. She adopted me, and I've found a Polish word that exactly describes her. It's mamusma (my mother).

A little sister of playwrighting said that as technique improves feeling diminishes, and undertook to prove her case by citing Pinero. Certainly if he makes us feel less in *The Thunderbolt* than in *Iris* he makes us think more. There is reason for marvel and admiration in his character drawing, grim and pitiless as Ibsen's, and in the final triumph of nobility in the war of character is discernible the highest note of optimism he has sounded in any play. If one were inhospitable enough to wave the Stars and Stripes in a playhouse which houses several nations it would flutter above the head of E. M. Holland, whose drawing of the keen, kindly old attorney is the best in *The Thunderbolt's* portrait gallery.

If wishes are as potent as latter day philosophers believe, Margaret Anglin's recovery will speedily be known. Her name is gently spoken about the theatres, and news of her is anxiously asked.

Illuminative of the Margaret Anglin behind the stellar actress is the fact that on the eve of her illness and during her fear of a broken tour she wrote me:

"I have heard that Clara Morris is in straits. Will you let me know how she is and whether there is anything I can do for her?"

The seed of hopefulness lies in many an apparently hopeless situation. Less than five years ago, I stopped, during an afternoon drive in New Jersey, for a handshake with a friend who is the medical director of an asylum for the insane. Another carriage was departing and my friend bowed and smiled as a man climbed into it and waved his hand in an inclusive farewell to men and women, peering, strange-eyed, out of barred windows.

"That is a man of talent who has been under a cloud," said the director of the institution. "He has just been discharged. It will be interesting to watch him."

That man watched the production of his play from a seat in the balcony of a Broadway theatre recently.

A matinee maid borrowed my Aunt Jane as a chaperone while she called upon her ailing fiancé. She returned Aunt Jane and lingered with a troubled look.

"Isn't he better?" I asked.

"Oh, yes. He's doing very well."

"Then why this anxious look?"

"Well, you see, this is my first visit to his apartment and I expected to find my photograph on his mantel."

"And didn't you?"

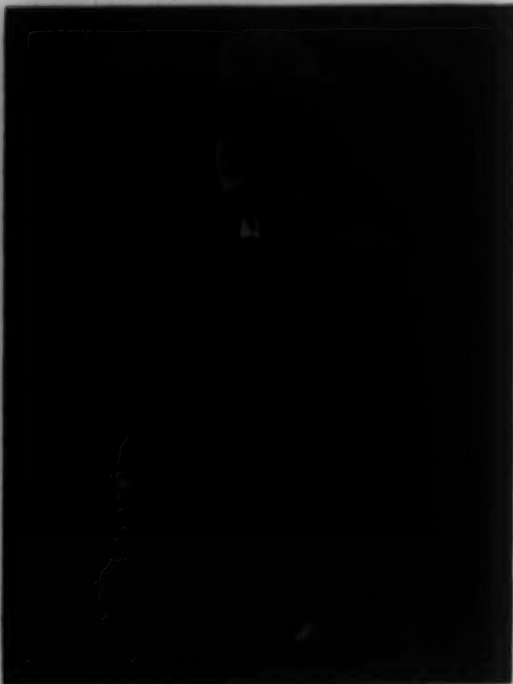
"No. Only framed pictures of Madame Nazimova and Julia Marlowe."

THE MATINEE GIRL.

THE EXPANSIVE FRED TERRY

THE SCARLET PIMPERNEL THAT BLOOMS BY THE HEDGEROWS OF BROADWAY.

English Architecture with Cosmopolitan Trimmings—Why Men Are Loyal—To American Friends—A Promise—An Anecdote of Younger Days—The Present Tour—A Manager's Decade—Finishing Touches—Where the Pimpernel Blooms—English Accent—New York Theatres.



Alfred Hills and Walery, London.

FRED TERRY.

Striking averages and deducing generalities is a delusive pastime. Nevertheless, when one meets Fred Terry, he feels that the pastime is almost forced upon him, for Mr. Terry practically realizes one's mental picture of that vague creation, the typical Englishman. At least he typifies a certain delightful class of Britons. No doubt it is his size that contributes particularly to this impression. He towers to such a height, with breadth in proportion, that he dominates the scene; even the gorgeous tints and splendid lustre of The Scarlet Pimpernel's silks and satins are powerless to smother him. His own personality emerges smiling from the drifts of brocade and broadcloth.

Mr. Terry is one of these benevolent big men who were invented to help people along, to receive miscellaneous confidences, and to distribute advice of the sort to prove that "all's right with the world." Their ebullient animation spills over and infects neighbors with optimistic enthusiasm. Such vessels do not pass in the night without exchanging signals. This trait, perhaps, does not typify the tight little island. It is rather the result of a cosmopolitan life in various European and American cities.

In sympathies, he is still a staunch Englishman. "Of course, I like my own the best," he said, "just as every American likes his own the best. Something must be wrong with a man who has no preference for the land where all his associations are, because one makes his own associations. Consequently the discontent is largely with himself. When a man contributes his share to his environment he is disapproving of himself when he disapproves of it. Men who meet their neighbors half way rarely complain of them." Mr. Terry expands socially as well as physically.

"I can have only the kindest regards for Americans because they have entertained me so lavishly ever since my arrival. It has been a continuous procession of hospitality, large and small. On the evening that we opened here at the Knickerbocker, I was deluged with telegrams and other messages of best wishes from all over the country. In fact, the pile grew to such dimensions that I couldn't possibly answer them, so I should particularly like to have THE MIRROR spread my thanks to the writers. As many of their addresses even are unknown to me, I am unable to tell them how cheerful their remembrance made us."

Mr. Terry's genuine delight bubbled in his tones and lent an anomalous boyishness to his voice. He can hardly be called juvenile in appearance, because there is too much character in his face, but despite the pedagogical glasses his voice is not incongruous.

"Oh, yes, the brooches," said Mr. Terry to his valet, pausing before a mirror to remove some of Sir Percy Blakeney's glittering jewelry from the folds of his stock.

"You may be sure that Mrs. Terry and I will return to America another year. This has been too rare fun not to repeat it. As one of my friends wrote me: 'You are going to New York this time simply for the trip. You will soon be going again for the money.' The actor laughed in a way that did not contradict the sentiment.

An anecdote of his earlier days may have been lurking in the friend's mind when he made that prediction.

In the ancient—not to say, prehistoric—days of The Chippendales at Drury Lane, when young Fred Terry was playing for the princely stipend of £1 per week, he expressed the opinion confidentially that he thought he had done well enough to receive a raise. Full of the determination of asserting his rights and of settling his own market value, he was about to have it out with the power that dispenses salaries, when that officer, having heard of the actor's remarks, spiked his guns by the information that his salary had been increased as a recognition for meritorious labor. Swelling with pride, the gratified young man hastily tore open his envelope on pay day and extracted £1. 1s.

"With the production that we carry it would be impossible to make very much money. We brought fifty in our party from England—forty-seven to be exact. Of course, the transportation is no small item, but it seemed wiser to me to do the thing as it should be done, especially as this is my introduction to the American public in my own company. We came to play to the public who don't know us as well as to the public that do know us, so when we return we may be sure of your support. Naturally, we are delighted with American audiences and critics after what has happened. But I mustn't—" Mr. Terry broke off to blow an imaginary trumpet.

A call boy poked a thin face in at the door and Mr. Terry rose to extinguish the glories of his frills and buckles under a voluminous tan riding coat, with as many capes as the Atlantic coast of North America boasts.

"In London Mrs. Terry and I rent our own theatre and produce plays for ourselves. Consequently, we are under the necessity of cutting short this visit to America. We sail on Dec. 21, and open on Jan. 2 with The Popinjay, a modern play with military costumes. The length of its run depends entirely upon its success. As soon as the public tire of it we shall use our old favorites. In the ten years of our own management, we have produced three successes to which we can turn at any time, three moderate successes and four failures. Ah, bad ones, too." Mr. Terry laughed mournfully. "They nearly did for us." He shook his head sadly.

After a preliminary turn about the room, Sir Percy carefully settled his black military hat over his blond wig at that rakish angle which invariably distinguishes the masts of piratical craft on the Spanish main, as any properly read schoolboy can tell you. An imposing ensemble he formed when gathered together, and very corporeal—hardly the "dim shadow" that he describes himself to be.

"In a few moments I shall be back," Mr. Terry said as he opened the door.

He sailed away to put a finger in the conspiracies hatching under the roof of a French auberge. In the interim some of the forty-seven varieties in the cast wandered stealthily back and forth before the door. Within the long, narrow room ranks of gorgeous costumes hung silently waiting in a motley row of rose, gray, black, yellow, white, brown, and other unnamed shades. Electric bulbs stared at themselves in the mirrors, and a regiment of brushes, glasses, candlesticks, boxes, bottles strewed the shelves as if they were the carnage of a miniature Waterloo.

The Scarlet Pimpernel whisked into the room. It was plainly a lark to him. "The plays I like best are Shakespeare and romantic drama. We may give one or two performances of Henry of Navarre this time to show what it is and to show my other voice. The voice I use in The Scarlet Pimpernel is an assumed dandified tone, not my natural enunciation at all. I believe that American audiences do not understand that; they think it is the regular English accent. In fact, I am sure of it because I get ever so many more laughs from them in the last act where I drop the assumed voice and speak naturally. In England, moreover, audiences laugh a great deal more in the first part of the play than you do here because they understand the flippancy better." Mr. Terry nodded his head emphatically.

"They will see that more clearly in New York as soon as I have a chance at other parts next season, if not this. The only thing that remains to be settled is the theatre. I should think that with all the theatres in the city there might be one for me, but it took me three years to get the Knickerbocker. Now that I have come I don't think that Klaw and Erlanger are sorry. So perhaps it won't be so insurmountable an obstacle next year." The Scarlet Pimpernel has beyond a doubt clinched Mr. Terry's reputation in the United States.

"As I go about the streets it seems to me as if there were a theatre for every person. Although I haven't had a chance to see the interior of many of them, I did attend Rebecca of Sunnybrook Farm. That struck me as a very charming play, partly for its ideal childlike qualities and partly for its absolutely American flavor. I am enough of an American to appreciate it, for I have lived a year in this country, and one of my very best friends is an American."

Members of the company were casting glances of anxious alarm at Mr. Terry, so it was evident that duty called him. "Be sure to thank my friends for me," he said again, and swept jauntily upon the stage to foil the indefatigable Chauvelin again.

He illustrates the dictum that the European man is superior to his American cousin in the social arts, ever ready with an apt word, willing to exert himself to please, and trained to an ease that comes only with a life of experience. He sends one away glowing. No wonder his bread on the waters comes back disguised as a drift of congratulatory telegrams.

RECALLS A HISTORIC INCIDENT.

Robert Sinez, a Civil War veteran, who died at his home at Hazelton, Pa., on Nov. 18, was among those who witnessed the assassination of President Lincoln in Ford's Theatre, Washington, and later took part in the capture of J. Wilkes Booth. Sinez was a Secret Service agent for the government.

MRS FISKE'S SEASON.

or Remarkable Engagement in Chicago—A Notable Repertoire—Now Playing Becky Sharp.

This week Mrs. Fiske and the Manhattan company are appearing in Becky Sharp at the Tulane Theatre in New Orleans, having concluded a five weeks' engagement at the Chicago Grand Opera House, which was notable in many respects. It began with the revival of Becky Sharp, which was scheduled for one week only. Its success was prodigious. The house was packed at every performance and special matinees were announced. This was insufficient, however, to meet the demands of the public, so Becky Sharp was extended for a second week, with extra matinees. As many people were turned away as were able to gain admission to the capacious Grand Opera House, Harry Askin, business-manager of the theatre, paid a hurried visit to New York and arranged for a cancellation of the first week of the ensuing attraction, thus making it possible to extend the Becky Sharp run again for a third week, with extra matinees. The receipts were phenomenal, surpassing those of the original production of Becky Sharp at the same theatre several years previously.

The fourth week was devoted to Ibsen's Pillars of Society, which met with almost equal success. The fifth and final week was an active one. Mrs. Fiske produced a new comedy by Harry James Smith, entitled Mrs. Bumpstead-Leigh, for six nights and Saturday afternoon, in conjunction with J. M. Synge's beautiful poetic one-act Irish play, The Shadow of the Glen. The comedy was immensely successful, and it will undoubtedly be one of the most popular plays Mrs. Fiske has yet produced.

On Wednesday, Thursday, and Friday afternoons of the same week Hauptmann's dream-play, Hannele, was presented. It created a profound impression upon both the public and the press. The effect of this play upon the stage of a large theatre, where it was possible to secure the illusion of distance, was marvelously beautiful. Marschall's music was rendered by a large symphonic orchestra composed principally of the members of the Thomas Orchestra, under the direction of Maurice G. Rumsey, and proved an impressive feature of the representation. The atmosphere and the minds of the audiences were in perfect harmony to accept the spirit of the dream-play, and its success was remarkable. The newspapers were of one accord in their appreciation of the performance. James O'Donnell Bennett in the Record-Herald voiced the general view of the performance in these words: "If the final word were now to be written on Mrs. Fiske's service to the theatre of her country—a service so unique, so memorable, so comprehensive—the production of Gerhardt Hauptmann's dream-poem, Hannele, would present many claims to being her greatest achievement. As a service to poetry and to morals it is a consecrated deed. In its histrionic aspects it is overwhelmingly beautiful and wonderful, and the spell it lays upon the soul is so solemn that it stops words upon the lips. The impulse to write about it does not stir hands practiced in the fatal fluency that comes with the everlasting round of flip, garrulous recording of the incessant activity at the playhouses. A decent humility stays the ready word, and the seeing of Hannele becomes an experience that the observer faint would treasure in the silence of the heart, neither rhapsodizing nor weighing."

Hannele was acted without the addition of a one-act play. This proved a decided advantage, as Hauptmann's exquisite fantasy is not capable of blending with an ordinary play. The matinees began at 3 o'clock in the afternoon.

Mrs. Fiske will devote the rest of her tour to Becky Sharp exclusively. That play has never been seen in the South, and the demand for it in Eastern cities has been insistent. In March, upon the conclusion of her Winter tour in Becky Sharp, Mrs. Fiske will begin her annual New York engagement with a new production.

A CHARGE OF PLAGIARISM.

Charles Dickson, author of The Simple Life and owner of a play of that name, brought suit against Daniel V. Arthur and Avery Hopwood in the United States Circuit Court last Friday for plagiarism in connection with the production of Judy Forgot, in which Marie Cahill is now playing at the Broadway Theatre.

Mr. Dickson, through his attorney, Robert L. Turk, sought an injunction restraining Mr. Arthur from further presentation of the piece, and demanded judgment of \$100 for the first performance and \$50 for each subsequent presentation of Judy Forgot.

Max D. Josephson, counsel for Arthur and Hopwood, said that the theme of sensory aphasia had been made use of in numerous plays, and had been known from time immemorial, and that, therefore, his clients could not be guilty of plagiarism. Judge Ward allowed counsel for plaintiff until Tuesday in which to prepare a brief.

RICHARD III. IN TABLOID

Seymour Hicks is appearing at the London Coliseum in a segment of Shakespeare's Richard III. The part of the tragedy chosen for the Coliseum performance was that following the death of the little princes in the Tower and the invasion of England by Richmond. The King is successively seen in the Throne Room at Westminster, already bent with age and anxiety; in his tent, near Bosworth, where, on the eve of the battle, he is visited by the ghosts of his victims; and finally comes the retribution in the fight to the death between himself and his victorious foe, Richmond. This dramatic fragment is sumptuously mounted.

Melodrama, German Operetta and Farcical Romance Among the New Plays

Garrick—The Speckled Band.

Drama in three acts and five scenes by Sir Arthur Conan Doyle. Produced by Charles Frohman on Nov. 21.

Dr. Grimesby Rylott Edwin Stevens
 Miss Stonor Irene Fenwick
 Mrs. Stanton Katherine Brook
 Mr. Longbridge J. Findlay
 Mr. Armitage H. H. McCollum
 Mr. Watson Cyril Chadwick
 Mr. Brewster B. Field
 Mr. Longbridge Alex. Frank
 Mr. Brewster Ivan F. Simpson
 Inspector Downing W. Coats Bush
 Coroner's Officer John M. Troughton
 Mr. Loaming Frank Shannon
 Mr. Montague W. Soderling
 Mr. Milverton Kenneth Meinken
 Dr. Watson Ivo Dawson
 Mrs. Watson C. Later
 Sherlock Holmes Charles Millward

Although this production is labeled as an adventure of Sherlock Holmes, that worthy Englishman meddles very little with affairs as they progress on the stage. The terrifying Dr. Grimesby Rylott occupies the foreground undisputed until the middle of the play brings the admirable Sherlock into the arena. It could not be otherwise, for the detective would have scented the murderer of Vivian Stonor before the coroner's jury had been five minutes in session. Mr. Longbridge and his estimable compatriots, however, were neatly hoodwinked by the stand-pat testimony of Mrs. Stanton, the housekeeper, who designed herself to be the future mistress of Stoke Place. Why she desired to marry a man who had the cheerful habit of murdering his wives and step-daughters only a specialist in feminine idiosyncrasies could explain. At any rate, she never had her desire, for Enid grew suspicious of the Machiavellian Dr. Rylott in time to visit Sherlock Holmes and to secure his aid. Mr. Holmes and Billy, his page, arrived on the scene disguised as the new butler and his sister, opportunely enough to save Enid from the maniacal wrath of the infuriated Rylott. Although ordered from the premises, the detective returned by stealth, a *deus ex machina*, to lay bare the mystery of the speckled band and to see the doctor die a hideous death, dealt by the fangs of the snake which had killed Vivian and was sent to kill Enid.

The curtains have been arranged with due regard to the tableaux. The second scene ends in the dusk, with Ali piping a soothing ditty to Dr. Rylott's grumpy pet; the third ends with Mr. Holmes affectionately pulling Billy's ear; the fourth curtain falls on Dr. Rylott raging out of his study with gun in hand. The natural result of such care is that several loose ends are left dangling elsewhere. Mr. Armitage, the suspicious juror, and Mrs. Stanton, the housekeeper, are not among those present or accounted for. The three clients who visit Sherlock Holmes in his office haven't the remotest connection with the plot; still they justify their episodic interruption by splashing considerable color and warmth over the detective's character. The coroner's jury, which develops the exposition, accomplishes the deed rather expensively, because the men cannot be utilized in later scenes. Such lavishness, however, causes surprise rather than disapproval. In this almost Shakespearean disregard for the unities, the drama loses classicism, no doubt, but it gains an agreeable breadth. It seems to hitch on to life outside the theatre; the lines of the pattern run off the stage into the real city.

To contemplate a violent tempered, uncanny demon, actuated by infernal capidity, thrills one with shudders of melodramatic delight. Edwin Stevens justifies about two shudders a minute while he is in sight, nervously working his thumbs, muttering to himself, or berating the objects of his anger. He is one of the most remarkable character actors upon the stage.

Charles Millward made Sherlock Holmes out to be not only an acute detective, but an affectionate man. It is almost incredible that a male of such polish and such prepossessing qualities could escape the wiles of women bent on matrimony. He is a charming hero, at his best, perhaps, in his becoming lounging robe.

In another way John Findlay gave quite as much satisfaction in the role of the weak, feeble, timid, broken-down butler. He bore his part well in a generally able cast.

Several other men in minor roles gave an excellent account of themselves: Alexander Frank, the coroner; Ben Field, the obstinate Methodist grocer; W. Soderling, the hypocritical client.

Dr. Watson's role was unfortunately filled. One can never believe that the matter-of-fact doctor buried his sleek hair or that he carried his handkerchief up his sleeve. Mr. Dawson in *persona sua* appears in the physician's place.

The two women's roles were less individualized by the author; one is the beleaguered heroine, the other is the treacherous lady villain. As such they appear, and no more. Irene Fenwick did not indicate an ability to cope with a role of great range, so it was quite as well to set narrow limits. Katherine Brook, forceful in her part, had even less chance to show any versatility.

The Speckled Band is an effective detective story and deserves good treatment from the public that admires narrative of that sort. It will probably not rival the earlier version, with which many are familiar.

Hudson—Nobody's Widow.

Farcical romance in three acts, by Avery Hopwood. Produced on Nov. 15, by David Belasco.

Roxanna Clayton Blanche Bates
 Betty Jackson Adelaide Prince
 Countess Manuella Valencia Edith Campbell
 Fanny Owens Dorothy Shoemaker
 Duke of Moreland Bruce McRae
 Ned Stephens Rex McDougall
 Baron Reuter Henry Schuman-Helk
 Peter Westthrop Saunders

Fortunately for those interested in Nobody's Widow, the American public is simple-minded enough to take a play at its external valuation; otherwise not even the alluring lights and soothing colors of the Belasco settings could save the play. At the end of the second act the audience goaded the curtain up and down as if it were dancing a jig, and perhaps the applause was fairly won, although the heroine had just consented to remarry her divorced husband and had damned him in the same breath. Then up went the curtain for an act of the most sinister comedy and down it came after a scene of frank voluptuousness.

This all came about through the obligingly amorous attentions of the Duke of Moreland. Having won and married Roxanna while he was masquerading as Mr. Clayton, he gave her ample cause to distrust his faithfulness half an hour after their marriage. As no explanation was or could be forthcoming, she publicly announced his death and privately divorced him. At Palm Beach, where the play opens, they met again, the Duke under his own name and Roxanna ostensibly a widow. The Duke proceeded to woo his wife with amusing results. She humiliated him by making him propose abjectly, and then suddenly decided to marry him. Meanwhile, in a fit of anger, he arranged for a supper with Betty Jackson. The supper being held alienated Roxanna and Ned Stephens from their respective but hardly respectable partners elect. By a peculiarly brilliant stratagem the Duke forced Roxanna to marry him and persuaded her to leave the door to her room unlocked.

There are numerous instances of intelligent technique in the skillful preparation and sequence of scenes, and there are also numerous points in the last act particularly where the play might just as well have ended. As a whole it does not maintain a cumulative, periodic effect; it is loosely jointed. The play does not end; it merely stops. Nothing has been cleared up; nobody reconciled. The muddle is as bad as ever. The woman simply yields to the man she knows is unreliable; a pretty conclusion from one point of view, no doubt.

No one can deny the genuine humor of the lines, and the legitimate, though obvious, comedy of the earlier half of the play. The funniest speech of all, intrusted to Ned Stephens, is at the same time the most improper. The last act is incredible if for no other reason than that it doesn't stick to the tune. It cannot justify itself by the claim of realism, because the rest is lightly farcical. From any angle the last act simply will not fit into the picture, for all its skittish wit.

The farce is distinctly a two-part play with a meagre slice for two others to bite at. Blanche Bates and Bruce McRae had the whole thing to themselves, and they were equal to all they met. It is inconceivable that Avery Hopwood wrote the last act to be played in the emotional key, and Miss Bates did it that way, and did it well. She and Mr. McRae both have the poise and the confidence that convince their audiences, pleasing personalities and usually clear voices that win attention. Bruce McRae plays with a masculine vigor that is not so ordinary as it sounds, but his Duke is far from the conventional Englishman.

Adelaide Prince ambled garrulously along her winding way, gathering laughs at her assumed foolishness. This was the best characterization in the play. Whenever he was given half a chance—which wasn't often—Rex McDougall showed that he could sit in the game to some effect. The rest of the cast did not stay on the stage long enough for any one to get acquainted with them.

New Theatre—Sister Beatrice.

Miracle play in two acts by Maurice Maeterlinck. Revived by the New Theatre on Nov. 19.

Sister Beatrice Edith Wynne Matthison
 Prince Bellidor Pedro de Cordoba
 An Attendant Stewart Baird
 A Page Russell Reid
 A Cripple Martha McGraw
 An Old Man John Sutherland
 A Cripple Albert Keadale
 A Poor Woman Helen Reimer
 A Mother Mary Doyle
 A Blind Man Edwin Cushman
 A Poor Man William Raymond
 A Child John Tansey
 The Abbess Olive Oliver
 Sister Clemency Elsie Herndon Kearns
 Sister Regina Mary Grey
 Sister Angelica Rhea Bacon
 Sister Felicity Lewis Seymour
 Sister Gisela Barbara King
 Sister Eglantine Olive Wyndham
 Sister Sabina Harriet Brent
 Sister Beata Katherine Foster
 Nuns Zoe Arthur and Selma Hall
 A Priest Ben Johnson
 Pilgrims Messrs. Baird, Hamilton and Johns

After the graceful humanity of Don, the fervent piety of Sister Beatrice impressed with its dignity and beauty. The production is stamped chiefly by the mounting, which is a marvel of illusion. Miss Matthison sustained the semi-chant of her interpreta-

tion without monotony. Pedro de Cordoba sometimes lapsed into stagey attitudes, and his wooing lacked the final ardor. Miss Oliver suggested the rapt and stern abbess, but made her pitiable rather than lovable in her feeble age. Miss Wyndham's voice is especially distinguished for its charm. The ensemble work throughout was worthy of the greatest commendation.

DON.

Comedy in three acts by Rudolph Besier. Revived on Nov. 19 by the New Theatre.

Mrs. Bonnington Mrs. H. Otis Dallenbaugh
 Canon Bonnington E. M. Holland
 Mrs. Sinclair Olive Oliver
 Ann Sinclair Leah Bateman-Hunter
 General Sinclair William McVay
 Fanny Elsie Herndon Kearns
 Stephen Bonnington Henry Kolker
 Elizabeth Thompson Thais Lawton
 Albert Thompson Louis Calvert

With the exception of Olive Oliver and Henry Kolker, the present cast is the same that appeared in Besier's comedy last season. Miss Oliver plays with sympathy the role of a woman who has a keen mind and an equally keen sense of humor. Henry Kolker gives a pleasing impersonation of the quixotic hero, although one might wish a less sentimental cadence in some of his lines. Louis Calvert has never done better work, and Mrs. Dallenbaugh interpreted delightfully the inconsistent mother. The rest of the cast contributed to a thoroughly enjoyable performance.

Irving Place—The Musician's Girl (Das Musikantenmadel.)

Operetta in three acts, by Bernhard Buchbinder, music by Georg Jarno. Produced Nov. 15.

Prince Esterhazy Ernst Robert
 Princess Esterhazy Georgine Neundorfer
 Prince Esterhazy Jimmy Dorsey
 Josef Haydn Siegfried Bruck
 Karl Otto Marie
 Elena Montebelli Selma Weber
 Brigitta Asta Brichsen
 Resel Emma Malchowka
 Peter Rudolf Wender
 Salomon Ernst Pittschau
 Corporal Heinrich Gensfeld
 A French Captain Arthur Adolph
 Countess Palko Vally Advient
 Countess Schwarzenthal Marga V. Frankenberg
 Baroness Loden Tony Hartmann
 Countess Debling Hedwig Reiss
 Baroness Feim Valeria Moloch
 Baroness Schwanditz Rosa Schmidt
 Baroness Stocking Magdalena Schneider
 Mile. von Wagon Lisa Specht
 Count Steinfeld Max Gehring
 Count Zuckenberg Victoria Landauer
 Count Helden Irma Gehring
 Count Schudorf Olga v. Bodenhausen
 Baron Korff Angela Grusch
 Baron Liedorf Jeanne Mocha
 Baron Steffen von Degen Elvira Avon
 Kathi Valeria Fellet
 The Inn-keeper Albert Ernst
 The Inn-keeper's Wife Ada Meyer-Evy

The Musician's Girl (Das Musikantenmadel), a three-act operetta, by Buchbinder and Jarno, had its first American production at the Irving Place Theatre on the night of Nov. 15. The same authors' Die Feuertochter, now playing at the Herald Square Theatre, under the name of The Girl and the Kaiser, was one of the biggest successes at the German theatre last season. The librettos of the two operas resemble each other in certain particulars. In the earlier one the Kaiser is a historical character; in the later, Josef Haydn, the great composer, is an important figure. In both much fun is derived from the transference of a simple country girl to court surroundings, and from the contrast between her gaucherie and the polish of courtiers. Each of them has scenes which are far more serious than any to be found in the usual run of comic opera. The Musician's Girl compares very favorably with its predecessor. The plot is well defined and is carried through to the final curtain. Bright lines abound. Jarno's music never lacks prettiness and often rises to considerable distinction. Resel's song in the first act has a plaintive sweetness that touches the heart. In the second act there is a waltz song of which the audience could not get enough.

Resel is employed as cow-girl by Brigitta, a wealthy farmer living in the Austrian village of Rohrau. Brigitta has set her cap for the schoolmaster, Karl, the nephew of Haydn. Karl has hidden a French officer in his house for several days, and eventually succeeds in getting him across the frontier. Brigitta, who is a witness to the escape, says nothing about it at the time. Prince Esterhazy and his mistress, Elena Montebelli, have a break-down near the village, and Resel seeing them kissing passionately takes them for a devoted husband and wife. Brigitta asks Karl to marry her, but he refuses the honor on the ground that he loves Resel. Wild with rage, Brigitta dismisses the girl from her services and denounces Karl to the soldiers for helping the French officer. Resel says she is the guilty one, and escapes arrest only when Haydn, who has been visiting his nephew, takes her under his protection. Her vivacity has attracted him, and a song she has sung has awakened in him dim recollections of the past.

The second act passes in the palace of the Prince. The Princess learns that Haydn, the court musician, has for two months harbored in his house a pretty young girl. She sends for the girl, and Resel appears. Resel thinks the Princess is the Prince's mother. The Prince, expecting a visit from the Emperor and Em-

(Continued on page 10.)

ON THE LONDON STAGE

A REVIEW OF THE BRITISH THEATRICAL PROCESSION DURING THE PAST FEW DAYS.

The Outcome of Agitation—Just to Get Married—A Single Man—To-Morrow—A New Act for The Blue Bird—The Superior Sex—American and English Markets—A Bluebird Waltz—Estelle Stead—John D. de Kay—G. P. Huntley.



Poulsham and Barnfield.

GERTIE MILLAR

(Special Correspondence of THE MIRROR.)

LONDON, Nov. 12.—The Outcome of Agitation was presented at the Kingsway on Nov. 5 by Lena Ashwell and May Palfrey as a curtain-raiser for Company for George. The author, James Douglas, is a grandson of the Sir James Douglas who founded the Hudson Bay Company in British Columbia. That fact, however, has no bearing upon the play, for curtain-raisers both better and worse have been written by men quite unrelated to the Hudson Bay Company—strange as it may seem. The cast included Herbert Bunston, Guy Carey, Windham Guise, and Cicely Charlton. The plot narrates a more or less entertaining incident in the affairs of the Stern family, more particularly in the affairs of Elsie Stern.

On Nov. 8 Gertrude Kingston produced a comedy, Just to Get Married, in which the beleaguered, bashful man stood no chance of escape when the spinster began casting her net. He finally proposed in a comic scene well handled by Miss Kingston and Godfrey Tearle. Others in the cast were Rosina Filippi, Phyllis Embury, and Thomas Sidney. The Merciful Soul, a gloomy play which will be used as a curtain-raiser, followed Just to Get Married. In the cast were Dorothy Minto and Guy Rathbone. Both plays are by Cavendish Morton.

On Nov. 8 Cyril Maude made public four acts of A Single Man at the Playhouse. The new scenery, which is by Hubert Henry Davies, gives Mr. Maude a part that offers him a good deal to work with. Mr. Maude is not slow to better his chances by all sorts of clever trivialities. He is supported by Hilda Trevelyan, Nancy Price, Florence Haydon, Mary Jerrold, Emma Chambers, Ernest Mainwaring, and Lionel Watts. The hero has many narrow escapes from matrimony, and finally succumbs to the "faithful typewriter," as one account says. No doubt, the stenographer is thrown in with the machine. The play as a whole does not add much to the author's reputation.

Gertie Millar continues to extract laughs from the audiences who assemble to hear The Quaker Girl at the Adelphi. She has plenty of bright songs and chatter as tools, and she is a dextrous workman with hands, feet, and face. Everybody wants to laugh with her, and there is no reason on earth why they shouldn't. Consequently the whole affair is surrounded by an aura of good humor that pervades the theatre and even trickles out into the street.

A charity performance of To-morrow was given at the Court Theatre on Nov. 3 for the Children's League of Pitt. It is a delicate, whimsical, juvenile pageant, strung on a boy's search for To-morrow. Although he never finds it, he finds many other interesting things after the fashion of The Blue Bird. In the cast, which was made up of children, were several

notable young people: Megan Lloyd George, a daughter of F. C. Smith, and two granddaughters of Charles Dickens. The play was so successful that it will doubtless be presented again.

For the December revival of The Blue Bird, Masterlinck has written a new act in the palace of happiness to replace the forest scene which was omitted last year. As The Blue Bird was to appear at the Haymarket, Priscilla Runs Away will have to be transferred to some other theatre, for it shows no sign of senility, although it has passed its 150th performance.

At the Cripplegate Theatre The Superior Sex is attracting some attention, although it is far from the beaten track. The comic opera was written by H. D. Hanning and composed by J. H. Maunders, in the vein of Gilbert and Sullivan without being a servile imitation. It tells of a regiment of British soldiers assigned to coast duty, who tire of their uneventful life until they are carried off by Amazons. They conquer the Amazons by the aid of mice. The music is better than the dialogue, but the whole performance is quite worth while.

Louis N. Parker, who is finishing Benjamin Disraeli for production next February, states that it is to receive its premiere in New York because London has no scope for either the playwright or the player. And yet F. C. Whitney is discarding from his American suit in order to take tricks in England. Baron Trenck, however, has been postponed until next season. Meanwhile, the London Actors' Association is attempting to enlarge the scope of the actor, or at least to enlarge his pay envelope. The association hopes that the managers will adopt £2 a week as the minimum salary, but as two prominent managers are able to hire all the help they want at twenty-five and thirty shillings, there is small prospect of success.

The Blue Bird Waltz must fly by some other name, according to the decision of Chancery. Francis Day and Hunter were restrained from using the name upon the intervention of Elkin and Co., Ltd., as the waltz has absolutely no connection—ornithological or otherwise—with the play of the same title.

Estelle Stead, whose father has at sundry times flayed the theatre, has made her debut behind the footlights. The critics were polite to her Lady Macbeth and Portia, but not enthusiastic. This perhaps will not particularly reconcile W. T. Stead to the theatre as an institution.

John D. de Kay, the author of Judas, has professed himself with prophetic pessimism over the political condition of his native land, the United States. He thinks that another struggle for liberty is about to burst into flame. Prior to calling out the fire department, however, he expects that Madame Bernhardt will produce his play during her American tour. The translation for her was made by M. J. D. de Chasaigne, otherwise M. J. Coudurier, the London correspondent of the Figaro.

After an absence of three years, G. P. Huntley will return to London with Frohman's production of Decorating Clementine, which he is exporting from New York. Reports say that the American run has been highly satisfactory; of that you are a better judge than is any London correspondent. JASPER.

THE LETTERS IN SHAKESPEARE'S PLAYS.

Even as a lecturer, Ellen Terry shows a regard for stage effects. Before a wide plain field of dark green velvet curtain, she stands dressed in a lighter green flowing silk robe, much like Portia's legal garb. This unity of color centres all the attention upon her face under its crown of golden hair. At one side is her reading desk, draped with a fabric of Oriental pattern, and at the other is a broad, low seat. Could a picture be more classically simple and complete?

Miss Terry ventured the opinion that most authors said all they wanted to say to the public outside their private letters. She was consequently glad that Shakespeare left none, especially as there are thirty letters in his plays. Some of these she read and commented upon.

Several were love letters: Hamlet expressing real love to Ophelia; Proteus, the professional flirt, to Julia and Sylvia; Armado, the tiresome burlesquer, to Jacquenetta; Macbeth, the dynamic dreamer, to Lady Macbeth. Antonio's letter to Bassanio she considers unparalleled for tenderness of affection, and she thinks that men no longer write such epistles to each other. She made much of Falstaff's indiscreet communications to the Windsor ladies. For Maria's poetry Miss Terry has small esteem; but "she shines in prose," when deluding Malvollio. She cited the love-lorn Silvius, the braggart Aguecheek, and the legal Bellario. The warning of Artemidorus to Caesar is a model of Latin brevity and lucidity. She closed with the sad words of Timon.

Prolonged applause from the crowded house told Miss Terry in eloquent fashion how mightily she had pleased her audience.

THE MERRY WIVES OF WINDSOR.

Two important changes have been made in the cast of The Merry Wives of Windsor at the New Theatre. Theodore Roberts and Helen Reimer are now playing Falstaff and Mistress Quickly. Mr. Roberts makes a more incisive Sir John, and suggests more shrewdness and sly diplomacy. He indicates the knight's gaiety by a few sprightly skips from time to time. Miss Reimer is more vigorous than Mrs. Sol Smith, but her conception of the role is no more interesting. At times she assumes a Chicagoese accent which is neither pleasing nor necessary. Otherwise her work is entertaining. The whole cast is improving, particularly the two in the title roles. The first half of the play is still too leisurely for genuine Elizabethan farce.

MAY BLAYNEY.



Benson, N. Y.

May Blayney, whose first notable success on Broadway was scored with James K. Hackett and Mary Manning in The Walls of Jericho a few years ago, and who later went to London for several years, is back in New York for the second time this season. Early this Fall Miss Blayney appeared in Love Among the Lions, at the Garrick, and, after the demise of that production in Boston, was cast by Charles Frohman for the role of Cecily in The Importance of Being Earnest, now at the Lyceum. Miss Blayney was the London original of the role played by May Buckley in the New York production of The Little Damsel.

A WALLACK DIARY.

The private diary of James W. Wallack was sold at Anderson's last week, George D. Smith, of 45 Wall Street, being the purchaser. The price was not disclosed. The diary was of the year 1839, when Wallack was manager and actor at the Old National Theatre, formerly the Italian Opera House, corner of Leonard and Clark Streets, New York.

Wallack leased the theatre in 1837, and managed it until it was destroyed by fire on Sept. 23, 1839, the entry of that event appearing in the diary under that date. After the fire Wallack leased Niblo's Garden, opening it with his company on Oct. 1, and closing it on Nov. 18. On the title page is his autograph dated "January 6."

Among the entries are: "Feb. 11—Mrs. Seguin's first appearance in America; April 1—First night of Nick of the Woods; April 3—Firemen's Benefit, \$500; April 8—Self and first night of William (N. P. Willis), Tortoise the Usurer; April 22—I start for England in the Great Western with my sons, John and Henry, (John Wallack is better known as Lester Wallack); Aug. 10—Edwin Forrest as Virginius, receipts, \$1,321; Aug. 26—Myself in Philadelphia, W (Walnut) Street, Hamlet, and Aug. 27, Hamlet, too ill to act; Sept. 5—Charles Kean's first appearance; Oct. 1—Miss Vandenhoff's first appearance in America."

In the same collection is J. W. Wallack's private diary of the first Wallack's Theatre in New York, 1863. He built this theatre for himself at the corner of Broadway and Thirteenth Street, and Lester Wallack acted as its manager. This diary contains the record of plays and receipts for 1863, apparently in Lester Wallack's autograph. The record night was April 18, when Follie's Sweetheart was played for the first time.

SCHWAB A THEATRE OWNER.

Charles M. Schwab, the steel magnate, has bought the Grand Opera House at South Bethlehem, Pa. He is interested in music, his pet projects being the Lehigh Valley Symphony Orchestra and the Bethlehem Band, which he supports at a cost of \$13,500 a year. In order to add additional interest to the approaching fall concert of the orchestra, Mr. Schwab offered to guarantee the expenses of engaging Madame Schumann-Heink as the soloist. When an effort was made to obtain the opera house the owner refused the usual rental and demanded twenty per cent. of the receipts. Mr. Schwab thereupon bought the theatre.

CLYDE FITCH'S ESTATE.

Attorneys for the estate of Clyde Fitch, the playwright, filed an inventory in the Surrogate's Court at White Plains last Friday. Mr. Fitch had a beautiful home at Katonah. According to the schedule the estate is valued at \$212,727.80. The estate goes to William Goodwin Fitch, the father and only heir of the deceased. The estate consists of stocks, bonds, and realty.



Byron, N. Y.

Brun McRae

Addie Price

Blanche Bates

BETTY INTRODUCING THE DUKE OF MORELAND TO ROXANNA

From "Nobody's Widow" at the Hudson Theatre

THE PARIS CLAUQUE AMAZED.

Miss Clayton Declines to Pay for Applause, Yet Succeeds in the Gay City.

(Special Correspondence of THE MIRROR.)

PARIS, Nov. 12.—An American has succeeded in putting the Paris claque to rout. The claque, as everyone knows, is the aggregation of men who, for a consideration, see that stage performers are properly applauded. Their rule is "No pay, no applause."

When Bessie Clayton, the dancer, came to town and started her engagement at the Olympia, she was waited upon by the leader of the claque with a request for the customary tribute. She uttered a few words, and he beat a hasty retreat.

"It was on the very first night that he came to me," says Miss Clayton, "and asked in French, through an interpreter, how much I was willing to pay."

"Pay! I exclaimed. 'For what, pray?'"

"For the applause," he said. 'The hand-claps, the encores, n'est-ce pas?'"

"Well that was certainly a stunner. I have never yet paid anybody for applauding me, and I never shall. Wasn't it Count Witte who said, 'Not one kopeck!' when the Japs wanted to know what the Russians would give them to stop the war? Well, I said something of that sort to this fellow. The very idea!"

So the claque is silent when Miss Clayton appears, but it is the only part of the audience which is. The dancer is the central figure of the Olympia's newest revue, and she has become the rage of Paris. She has been dancing here several weeks now, and the management has induced her to extend the engagement for four weeks longer.

The dramatic critics on the Paris papers are raving over her and predict that she will remain several months. There is a freshness and an absence of suggestiveness in her dancing to which the boulevardiers are not accustomed, and they welcome the change.

"How do I like Paris?" Miss Clayton repeated. "I think it is simply grand. Everybody is perfectly lovely to me, and French gallantry and chivalry are all they are reputed to be. The ballet-master here is the best I ever saw."

But the rehearsals are positively deadening. We had five dress rehearsals, and one of them lasted from 3 o'clock in the morning until 8. The audiences are more critical, I think, than those in America, but they have been very generous with me, so I believe I am giving satisfaction. Everybody claps my dancing—except the claque."

The revue was all made up when Miss Clayton came here, and a new scene was put in especially for

her and new scenery painted. Miss Clayton has an offer to go to the Gaiety Theatre in this city when she finishes her engagement at the Olympia. Offers have come, too, from London, Berlin, and Vienna. She will probably go to the last-named city when she finishes Paris. She expects to remain in Europe a year or longer.

SHELL.

BRILLIANT GRAND OPERA OPENING.

Armide, by Gluck, was the opera chosen to open the present season on Monday, Nov. 14, at the Metropolitan. A brilliant and representative audience listened somewhat languidly to the monotonous work by the composer of Orfeo. To modern ears the orchestration appears poor and thin. Fremstad in the title role and Caruso as Renaud had the most important parts.

Tannhäuser on Wednesday evening, Nov. 16, with Slezak in the title role was in all respects a very fine and satisfying performance. Fremstad, as ever, was a lovely and alluring Venus, the noted Bohemian tenor sang with splendid dramatic feeling and energy, and the delightful voice of Berta Morena was heard to great advantage in the part of Elisabeth. The orchestra under the skillful direction of Alfred Hertz gave a dignified performance of the music, the woodwind and brass being particularly good.

Aida on Thursday, Nov. 17, gave Destiny an opportunity to repeat her prime performance of the title role, and Caruso sang the part of Ramades with all his accustomed finish and beauty of tone.

Die Walküre was performed on Friday, Nov. 18. This, in many respects the most full of lyrical beauty of any of Wagner's music-dramas, likewise had a magnificent performance. Lucy Weidt was in a measure disappointing; she did not sufficiently bring out the essentially noble character of Brunnhilde. Carl Burian was sympathetic in the part of Siegmund, and the fine voice and method of Walter Soomer was heard to perfection in the interesting part of Wotan.

Madame Butterfly was given at the Saturday matinee, with Geraldine Farrar as the pathetic heroine, and in the evening Il Trovatore at the Brooklyn Academy of Music. A word of commendation must be given to the management for the great improvements made in the scenery. This week's programme: Monday, Nov. 21, La Bohème; Wednesday, Nov. 23, La Gioconda; Thursday (Thanksgiving Day), the Consecrational Festival Play Parsifal, with Rigoletto in the evening bill; on Friday the popular double-bill of Cavalleria and Pagliacci, and on Saturday afternoon, Die Walküre. On Saturday evening the company plays Il Trovatore again at the Academy of Music, Brooklyn.

THE NEW VERSION OF ELECTRA.

The version of the Electra of Euripides, which will be presented by The Coburn Players at the Hudson Theatre the afternoons of Nov. 29 and Dec. 1, is an English rhythmic translation of great metrical beauty, by Prof. Gilbert Murray. Professor Murray's version is nearer to the spirit of the original Greek than any translation heretofore made, it is said. It brings out the majesty of the movement, the inherent beauty of the many passages, and the stately, inexorable advance of the plot to its tragic climax, holding the audience with its intense interest. This tremendous Greek tragedy will be given in its entirety.

Mr. Coburn has secured from Professor Murray the exclusive rights for his version of the play. It will be given with the utmost historical accuracy and as nearly as possible in the same manner as was originally intended when it was written in 414 B. C.

Three Greek tragedies are based on the story of Electra and Orestes, the daughter and son of the murdered King Agamemnon, who slew in revenge by Apollo's command their guilty mother and Aegisthus. These are The Libation Bearers of Aeschylus, the Electra of Sophocles, and the Electra of Euripides. A revival of interest in the story has been due to the recent operatic setting of it by Richard Strauss.

On December 1 a thirty minute version of Euripides' Alceste in English verse by Mrs. Blanche Shoemaker Wagstaff, will be given in connection with the Electra.

PROSPECTIVE OPENINGS.

William Collier brings his new play, I'll Be Hanged If I Do, to the Comedy Theatre, Nov. 28. At that time Douglas Fairbanks and The Cub will move to the Circle to be succeeded Dec. 5 at that house by Mother.

Mrs. Leslie Carter in Rupert Hughes' new play, Two Women, comes to town Nov. 29. Robert Warwick is Mrs. Carter's leading man.

Dec. 5 will be the date of several important openings, including The Arrow Maker at the New Theatre, William Gillette in a repertoire of his old successes at the Empire and E. H. Sothern and Julia Mariows in their repertoire, including Shakespeare's Macbeth, at the Broadway.

Wallace Eddinger in The Aviator by James Montgomery succeeds The Girl in the Taxi at the Astor Dec. 6.

Ethel Barrymore will open her season in Trehawney of the Wells, Jan. 9, at the Empire.

Henry of Navarre will have its first American performance at the Knickerbocker, Nov. 28. Julia Nielson and Fred Terry and their English company have had success with it in London.

NEW YORK'S LATEST PRODUCTIONS

(Continued from page 7.)

press, has engaged a troop of Italian dancers to entertain them. Before the Princess Rezel greets Montebelli as the Prince's wife, and readily explains her reason for her belief when questioned by the Princess. The act ends with Karl's return at the head of a body of troops which has defeated the French.

Haydn sees an old musical manuscript once belonging to Rezel's mother, to whom he had given it years before. Knowing at last who Rezel's mother was, he finds that he is the former cow-girl's father. He gives his consent to her marriage with Karl, and all ends happily.

Emma Malkawaka as Rezel bore the brunt of the performance. She sang and acted well. The other members of the cast had comparatively little to do. Emmy Dorfer as the junior Prince Esterhazy was delightfully vivacious and used her fresh voice to the greatest advantage. Siegfried Bruck made of Haydn a man with a gruff exterior, but at heart tender and full of feeling. Otto Marie was a handsome Karl.

At Other Playhouses.

WEST END THEATRE.—Thomas A. Wise as Senator Langdon in *A Gentleman from Mississippi* played last week at the West End to excellent business. The Monday night audience seemed to represent, in a great measure, old friends of Mr. Wise. In a hearty manner they showed their appreciation of every line of this clever play and recalled the Senator after each act. Will Deming as "Bud" Haines, playing the part as well as the originator, made an excellent impression. The cast was excellent, with the exception of Louise de Rigny and Ida Stanhope, who were many times unintelligible. Beverly West was charming as Hope. The smaller parts were well played in every detail. Mr. Wise was recalled many times after the third act and finally responded to his hearty reception with a short characteristic and delightfully humorous speech. This week, H. B. Warner in *Alias Jimmy Valentine*.

CITY.—The second week's engagement of *The Lily at the City Theatre* proved the excellent judgment of the management in selecting this attraction. The play was well patronized throughout the week. This week, Bessie McCoy in *The Echo*.

ACADEMY OF MUSIC.—The stock company last week presented *The Fatal Wedding*, which was staged under the personal direction of the author, Theodore Kremer. The presentation of the melodrama was most commendable. The appreciation of the patrons of the house was shown by the large attendance during the week. A remarkably even-balanced cast presented the play. Theodore Friebeus as Howard Wilson was dignified and convincing. Percilla Knowles as Mabel realized the character of the down-trodden wife. She was well received. Jessie, as played by Grace Shanley, was a perfect performance. This little actress deserves credit for the way in which she made the character stand out. Anna Hollinger as Cora Williams, the heavy of the cast, gave an effective performance and Carrie Clark Ward as Bridget proved an ideal "cook lady." This week *Siberia* will be presented. The management intends making a feature of the scenic production of this play, as was done with *Darkest Russia*, which proved a great drawing card.

GRAND OPERA HOUSE.—Robert Hilliard played his sixth New York engagement in *A Fool There Was*, at the Grand Opera House, last week. He was ably supported. This week, *The Arcadians*.

CIRCLE.—Dustin Farnum in *Cameo Kirby* played the Circle Theatre last week. The engagement proved popular at that house. Dustin Farnum in the title role and W. H. St. James, Nora Shelby, and Maud Hosford all were well received. Sydney Melvin, Burr Caruth, and Henry M. Hicks also made a good impression. This week, Thomas Wise in *A Gentleman from Mississippi*.

THE LEGAL INDUSTRY.

Oscar Hammerstein's counsel, A. J. Dittenhoefer, has the task of explaining eight breaches of contract in the City Court. Three cases, brought by Annie Prescott, Lulu Kester, and Mac Millan Minnet, members of the chorus, will be tried before Judge McAvoy. These singers were dismissed on Sept. 9, 1910, although their contract did not expire until April 15, 1910.

Felix Isman in 1907 accepted \$20,000 from the United Booking Offices to refrain from vaudeville business for ten years. Harry T. Jordan, Philadelphia manager for B. F. Keith, is now suing Mr. Isman for breach of contract. Mr. Isman claims that the contract is illegal, being a violation of anti-trust laws.

Meyer Cohen's case against Joseph Weber, Walter N. Lawrence, and the Broadway Producing Company was dismissed by Justice Greenbaum in the Supreme Court on Nov. 5, with costs to the defendants. Mr. Cohen claimed that he had furnished the idea for *The Climax*, which Lawrence and Weber produced with the understanding that he should receive part of the profits. Mr. Lawrence claimed that he and Edward Locke are the sole authors.

John H. Springer, former lessee of the Grand Opera House, spent \$2,408 on renovations during his control there and demanded that the Jay Gould estate, owners, pay the costs. As the lease made Springer responsible for repairs, the Appellate Division of the Supreme Court sustained the executors of the estate in their refusal.

Justices Lacombe, Ward, and Noyes of the United States Court of Appeals have decided in favor of Silvio Hela, composer, and Marie Cahill, singer, of the "Arab Love Song," in their application for an injunction restraining Charles K. Harris, the music

publisher, from publishing *The Woodpecker*, which Hein and Miss Cahill claim is a plagiarism of the "Arab Love Song."

A RELIC OF AN OLD-TIME ACTOR.

May Hillman (Mrs. George Rosener) has sent to *The Mirror* from Boston a fine old picture of the late Joseph Proctor, one of the last of the old-time tragedians, whose work in *Damon and Pythias*, *Nick of the Woods*, and other old-time drama is remembered by the graybeards, especially those in New England.

"The memories I have of the man who made *Nick of the Woods* famous," says Miss Hillman, "are at this late date somewhat vague. I was with Joseph Proctor when I was but four years of age, being cast for that important (?) part of Little Tom Bruce. To my childish imagination Mr. Proctor seemed at least eight feet tall, and was possessed of a most powerful voice. At all times he was most courteous and carried himself with that dignity for which actors of the old school were famous."

"The realism with which he sometimes acted is beyond belief. This realism reached its height in the scene where Nick places his mark of revenge upon the Indians who fall in his power. I have known actors to come off from this scene out and bleeding, where Mr. Proctor, in the grip of his own power as an actor, had used his knife upon the breasts of the unfortunate redskins with an over-amount of histrionic seal."

"Of the company I can call to mind but very few. I can only remember my own father and sister, and Mr. and Mrs. Nourse. The latter I remember were a much devoted couple, such was their devotion that the one remained on this earth but three days after the death of the other."

"One incident that happened while I was with the company I can well remember. In one of the acts I was supposed to have been chased by a bear and rescued by the juvenile man, whereupon I was to be soundly spanked by Mrs. Nourse for not standing and giving Bruin combat. On a certain night the juvenile man was late, and Mrs. Nourse visited her indignation upon poor unoffending me, giving another example of the realism with which these old stagers sometimes acted. The prop spank I was to receive was prolonged into a most real and finished piece of business, and had I not been schooled in the art of self-control even at that early age, I also should have given an example of realism in the form of a prolonged and sincere howl."

SARAH BERNHARDT IN NEW YORK.

The engagement of Sarah Bernhardt in New York will open Dec. 5 at the Globe Theatre. The sale of seats will open Dec. 1, and the prices will range from \$1 to \$3. The repertoire for the first two weeks is: Monday, Dec. 5, *L'Aiglon*; Tuesday, Dec. 6, *Jeanne D'Arc*; Wednesday matinee, Dec. 7, *L'Aiglon*; Wednesday evening, Dec. 7, *Camille*; Thursday, Dec. 8, *Jeanne D'Arc*; Friday, Dec. 9, *La Sorcière*; Saturday matinee, Dec. 10, *Jeanne D'Arc*; Saturday evening, Dec. 10, *Les Bouffons*; Monday, Dec. 12, *Madame X*; Tuesday, Dec. 13, *Camille*; Wednesday matinee, Dec. 14, *La Tosca*; Wednesday evening, Dec. 14, *L'Aiglon*; Thursday, Dec. 15, *La Bèta*; Friday, Dec. 16, *Sapho*; Saturday matinee, Dec. 17, *La Tosca*; Saturday evening, Dec. 17, *Jeanne D'Arc*.

MARIETTA OLLY IN A MUSICAL PLAY.

Marietta Ollly, the German actress who was seen here last year in *The Whirlwind*, will replace Grace La Rue in the principal role of *Madame Troubadour* at the Lyric Theatre Friday night. Miss La Rue will take a rest of three weeks, and will then begin rehearsals of *The Barefoot Dancers*, which is to be produced after the holidays. This will be Madame Ollly's first American appearance in a musical play, though she has appeared in operetta in Germany before she was known in this country. She will continue in *Madame Troubadour* when the piece is transferred to Nazimova's Thirty-ninth Street Theatre next week.

IN THE WRONG PORT.

Seven Italian dancers, Maria Francia, premiere danseuse; Pauline Messa, Maria Comalia, Louisa Fosati, Giulia Gorilla, Katrina Maria, Lorenza Rogi, and Isabella and Maria Salambini, were detained at Ellis Island Monday. They were sent to New York by the error of a steamship agent, when their destination was Havana. The two last named were held by the authorities when they arrived at Hoboken on the Hamburg-American liner *Hamburg*, as Maria is only fifteen years old and was travelling without her parents. They were all released later and permitted to land.

RUTH ST. DENIS BANKRUPT.

A voluntary petition in bankruptcy was filed in the United States Court in Brooklyn, Nov. 15, by Ruth St. Denis, the exponent of East Indian dances. The assets are \$1,180 and the liabilities, \$11,863. Among her creditors is I. S. Ross of London, her one-time manager, who obtained a judgment of \$10,055.95 against her for breach of contract.

ERNST VON POSHART COMING.

The celebrated German actor, Ernst Ritter Von Posart, will open his American season at the Irving Place German Theatre, Dec. 23, in a repertoire of plays including *The Merchant of Venice*, *Nathan the Wise*, *Friend Fritz*, and *Faillissement*. He will appear at the Irving Place for two weeks, after which he will go on tour. He will play in German.

OFF AGAIN, ON AGAIN

Pietro Mascagni, the Italian composer of *Ysobel*, had engaged passage from Cherbourg on Nov. 26. A later dispatch says that he is not yet decided whether to come to America or not. At any rate, he will not sail after Nov. 26.

AN ODD PRESS AGENCY SEQUEL.

Thomas Lumley Dann, a London press agent, brought suit against Frank Curson, the theatrical manager, claiming \$500, which he alleged was the sum Mr. Curson agreed to pay him for arranging a matinee hat incident that got into the newspapers some time ago, while Mrs. Dann, who assisted her husband in the affair, claimed \$300 in payment for her services. Mr. Curson admitted that he agreed to the incident being arranged, but denied that he agreed to pay these sums.

The judgment of Judge Woodfall, who tried the case, explains the nature of the incident. He said:

In the early part of this year, when the plaintiff was employed by the defendant as his press agent, he suggested to the defendant that it would be an excellent advertisement both for the theatre and for the defendant, as manager, if the following scheme were carried out. Two ladies and a gentleman were to be engaged; the ladies were to occupy two stalls and to wear ultra-fashionable hats. The gentleman was to occupy a stall immediately behind them, and during the fall of the curtain peremptorily demand of them that they should take their hats off.

The ladies were to refuse, and the gentleman to insist urgently and audibly, and the disturbance was to attain such proportions that the defendant should be sent for and invite the trio outside in the corridor, and demand of the ladies that they should remove their hats or leave the theatre, that the ladies should resist the demand, that defendant should thereupon eject them by a technical assault of laying his hand on the shoulders of one of them, that the ladies should leave and summon the defendant before a magistrate for the assault and that the defendant should plead the right to protect the convenience of his audience. The defendant consented, and the scheme was carried out in every detail, the price of their seats—which they had not paid for—was ostensibly returned to the ladies, and in pursuance of the plot they proceeded to summon the defendant for assault.

The magistrate who heard the charge dismissed it. The plaintiff appealed. Judge Woodfall, hearing the matter, held that the agreement was illegal, being contrary to public policy, and a fraud on the administration of justice.

TOLSTOY DEAD.

Leo Nikolowitch Tolstoy, the famous Russian novelist, philosopher and reformer, died in Astapova, Russia, Nov. 20. He was born August 28, 1828. Several of his novels had been dramatised, among them "The Kreutzer Sonata," done here by Blanche Walsh and Bertha Kalich, and "Anna Karenina" in which Virginia Harned appeared several seasons ago.

PROFESSIONAL DOINGS.

Owing to the disturbances in Southern Europe, which make it rather unpleasant for tourists at this time, Harry Corson Clarke has decided to come direct to New York from France, where he is at present, and spend the holidays at home. In the near future Mr. Clarke will make a joint starring tour with Margaret Dale Owen, beginning at Denver and playing through to the Coast, where this popular couple will sail for Honolulu, Manila and Australia.

Anthony E. Willis, author of *The Lost Trail* and other plays, is writing a new drama which will be produced early in January. He has just completed the adaptation of two foreign plays for Harris B. Dick.

Mutt and Jeff, a cartoon comedy based on a scenario by Bud Fisher, is being written by Joseph Le Brandt. The music is by Lee Orrin Smith.

In Christie MacDonald's support in *The Spring Maid* are William Burruss, Elgie Bowen, Tom McNaughton, Lawrence Rae, Ralph Errolle, Otto Hoffman, Charles Meyers, Jessie Bradbury, Blanche Sherwood, Lillian O'Donnell, and Charles H. Kane. The production opens at the Tremont Theatre, Boston, Dec. 5.

It is said that Edna May (Mrs. Oscar Lewisohn) will appear in London in January in her old part in *The Belle of New York* for three performances for charity.

Mrs. Kurt Eisfeldt (May Irwin) has purchased the property at 638 Lexington Avenue. The property next door, No. 636, has long been in Miss Irwin's possession.

A permanent stock company under the management of Monte Thompson will open at Brockton, Mass., early in December.

Wright Lorimer is to have a new biblical play called *Daniel*, which he will present alternately with *The Shepherd King*.

Lizzie Hudson Collier has been engaged to play the role of Mrs. Hofer in *The Great Name*, in which Henry Kolker is to be starred by Henry W. Savage.

Rehearsals of *The Boss*, by Edward Sheldon, author of *Salvation Nell*, will begin this week. Holbrook Blinn will be starred in this piece by William A. Brady.

Charles Frohman received notice on Monday that a copyright performance of *The Impostor* had been given in London in the Globe Theatre. This is the play by Leonard Merrick and Michael Morton, in which Annie Russell will begin her tour next month.

As Edmund Breese will play the role of the Devil in Percy Mackaye's *Scarecrow*, Robert T. Haines will take his place in *The Spendthrift*.

The Professional Woman's League met on Monday to further plan for the bazaar to be held at the Waldorf-Astoria Dec. 15, 16 and 17. Mrs. Ida C. Nahu will be assisted by the following chairmen: Mrs. Kate L. Chrystal, Mrs. Pauline Willard de Lisset, Mrs. Edwin H. Price, Mrs. Ruth Litt, Mrs. J. H. Van Tine, Mrs. Leona Rosa, Mrs. Lillian T. Schmidt, Mrs. Salie Ludlow Neidinger, Mrs. Luise Campbell Stern, Mrs. Samuel Lewis, Mrs. Gerard Bancker, Mrs. Russell Hasset, Mrs. A. A. Oye, Mrs. Millie Thorne, Maida Craigen, Una Clayton, Clara Thropp, Alice Brown, Rosa Rand, Emma Frohman, Sara A. Palmer, Mildred Holland, Ina Brevoort-Roberts, Frances Younger.

AMUSEMENT CORPORATIONS.

Many New Companies File Certificates with the Secretary of State at Albany.

Certificates of incorporation for the following theatrical and other amusement enterprises were filed with the Secretary of State at Albany the past week.

Build Theatre Company, Buffalo, N. Y., to construct and operate theatres and produce musical and theatrical performances; capital, \$10,000; directors: Eugene Falk, Jay C. King, M. A. Robinson, Buffalo, N. Y.

The L. Lawrence Weber Co-Operative Bookings Agency, New York city, to lease and build theatres and stage productions; capital, \$100,000; directors: L. Lawrence Weber, Sam A. Scribner, J. Herbert Mack, 107 Seventh Avenue, New York city; Ed K. Hynicka, Standard Theatre, Cincinnati, O.

Gregory-Stegner Company, New York city, to carry on the business of theatrical proprietors and managers and in particular to provide for the production of dramatic and musical performances of all kinds; capital, \$10,000; directors: George L. Stegner, 1435 Broadway; William H. Gregory, Long Acre Building, New York city.

Art Amusement Company, New York city, to build and lease theatres, to exhibit moving pictures; capital, \$50,000; directors: Joseph H. Langer, 675 Westchester Avenue; Charles H. Langer, 1044 East Avenue; Louis Phillips, 555 Union Avenue, New York city.

Youngstown Felter and Shea Amusement Company, New York city, to own and lease theatres and to present stage production and maintain theatrical booking agencies; capital, \$5,000; directors: Harry H. Felter, Maurice A. Shea, Charles J. Fitzpatrick, Knickerbocker Theatre Building, New York city.

The Driggs Amusement Company, Brooklyn, N. Y., to conduct moving picture resorts; capital, \$5,000; directors: Robert Tieseburn, Harry Tieseburn, Bertha Tieseburn, 34 Broome Street, Brooklyn, N. Y.

Alton Felter and Shea Amusement Company, New York city, to produce and dispose of plays, books and own theatres and conduct a booking agency; capital, \$5,000; directors: Harry H. Felter, Maurice A. Shea, Charles J. Fitzpatrick, Knickerbocker Theatre Building, New York city.

Richmond Brothers, Incorporated, New York city, inn keepers and proprietors and managers of theatres and other places of amusement; capital, \$5,000; directors: Harry C. Richmond, Jr., W. C. Richmond, Jr., 2305 Broadway; John J. Phelan, 361 Broadway, New York city.

Merchants Advertising Company, Buffalo, N. Y., billposting, etc.; capital, \$10,000; directors: Harry Rohrbach, John C. Kamp, Buffalo, N. Y.; Frank Nicholas Tonawanda, N. Y.

Genie Athletic Association of America, New York city, to conduct amusement parks, etc.; capital, \$1,000; directors: Joseph P. McAvoy, 345 East 119th Street; James Boylan, 1 Columbus Avenue; Thomas Kelly, 345 East Fifty-ninth Street, New York city.

ACTORS' CHURCH ALLIANCE.

The November church service of the New York Chapter was held on Sunday, Nov. 20, at Central Baptist Church, Ninety-second Street and Amsterdam Avenue.

The Rev. Frank M. Goodchild, the pastor, was preacher of the occasion. The second dinner of the Alliance will take place on Monday, Nov. 28, at 7 P. M., at the Parisien, Fifty-sixth Street and Eighth Avenue. The toastmaster will be James Blinn Townsend, Esq., and interesting addresses are expected from prominent members of both the church and stage who will be the guests of the evening.

All who desire seats at the dinner should write acceptance to the secretary, Mrs. Kidder-Peirce, 550 Seventh Avenue, but buy tickets at the banquet hall. A fine programme has been arranged.

The County Fair will be held on Dec. 6 at St. Christom's Hall, 550 Seventh Avenue, from 3 to 10 P. M. Tea will be served from 4 to 6 P. M., and among the professional artists who will pour tea will be Mrs. Montague Ward (Fanny Batchelor). The Actors' Child League will assist with an entertainment in the afternoon. An old-fashioned supper will be served from 6 to 8 P. M. in the evening. Admission free. All donations to be sent to the secretary at headquarters, 550 Seventh Avenue. The fair will be opened by F. F. Mackay at 3 P. M.

Mrs. Mary Gibbs Spooner, owing to the pressure of other duties, has resigned the office of President of the National Council. The Council in accepting the resignation has placed on record its sincere appreciation of Mrs. Spooner's faithful service in the presidency and its regret that circumstances have made it necessary for her to sever the relations which have so pleasantly characterized her term of office. At a special meeting of the National Council, held on Friday, Nov. 18, the Right Rev. David H. Greer, D.D., L.L.D., was unanimously chosen as President of the National Council. It will gratify the many friends of Bishop Greer both in church and stage that he has accepted the office.

LEW FIELDS RETURNS.

Mr. and Mrs. Lew Fields returned Nov. 14 from a two weeks' trip to Havana, on the steamship *Saratoga*. Mr. Fields returns in the very best of health, and stated that he would at once devote his energies in preparation of the opening of the Lew Fields Winter Garden, at Broadway, Fifty-fifth and Fifty-first Streets.

A \$10,000 FIRE IN BERLIN, N. H.

Fire damaged the new Albert Theatre, at Berlin, N. H., to the extent of \$10,000 on Nov. 14. This house is owned by Albert Croton and occupies the site of a house by the same name which was destroyed by fire some three years ago, and is valued at \$25,000.

LYMAN GLOVER SUCCEEDS CHAS. E. KOHL.

Lyman Glover, who has been manager of the Majestic Theatre, Chicago, since it was opened and during its rise in fame and public favor until it stands at the head of vaudeville theatres of the country, has been elected to succeed the late Charles E. Kohl, of the Kohl-Castle theatres, as general manager. Charles E. Kohl, Jr., will be Mr. Glover's assistant. The election of Mr. Glover will give general satisfaction to all interested in vaudeville at its best. He has done as much as any one manager to protect the twentieth century variety stage from the persistent insistence of people of low taste, from music hall songs and acts of questionable character, and from acts verging into burlesque. By rigidly adhering to this standard he has greatly helped in establishing the immense and solid patronage the Majestic now has. Mr. Glover was the leading dramatic critic of Chicago a number of years ago, and his reviews in the Chicago *Herald* during fifteen years made him known to theatregoers and the profession throughout the country. He resigned as critic to become manager of Richard Mansfield. Mr. Glover has announced that there will not be the slightest change in the policies, ownership or control of the Kohl-Castle properties.

THE GIRL AND THE KAISER.

Lulu Glaser opened her annual New York engagement at the Herald Square last night, Nov. 22, in the new musical play, *The Girl and the Kaiser*, an adaptation by Leonard Liebling of the three-act German operetta *Die Forster Christl*, by Bernhard Buchbinder, with music by Georg Jarro. In the cast, besides Miss Glaser, are Harry Conner, Edith Decker, Flavia Arcaro, Mabel Weeks, Thomas Richards, Julius McVickar, Melvin Stokes, Robert Vivian, Robinson Newbold, William Bonnell, Albert Wilder, George Leonard, Harry B. Truelson, and Alfred Daring.

CHARLES A. BIGELOW FOR VAUDEVILLE.

William Morris has signed Charles A. Bigelow, the comedian, for several years featured with Anna Held, for a long vaudeville engagement over his circuit. This will be Mr. Bigelow's first advent into vaudeville. With the single exception of Harry Lauder, Mr. Bigelow will receive the highest salary ever paid to a comedian in this country. The exact amount has not been made public. Mr. Bigelow will open at the American Music Hall Nov. 28 in a special vaudeville vehicle now being prepared.

AMATEUR DRAMATIC NOTES.

The Philolexian Society of Columbia University gave Ralph Royster Doyster before a large audience in Brinckerhoff Theatre of Barnard College on Nov. 17. The society, the oldest college literary society in America, being founded in 1802, appropriately chose the oldest scholastic comedy in English. The play was written by Nicholas Udall, headmaster of Eton, for the use of his pupils in the middle of the sixteenth century, probably 1556. Professor Brander Matthews had general charge of the staging. Professor H. V. Tassin coached the actors, and Professor John Erskine arranged Elizabethan music. The students rollicked spiritedly through the narrative of the roisterer's affairs. The cast included: Prologue, R. E. Brock, '11; Ralph Royster Doyster, D. E. Fox, '11; Matthew Merrygreek, L. R. Hill, '11; Gawyn Goodluck, A. V. McMahon, '12; Trixram Trustie, T. A. Sparks, '12; Dobinet Doughie, H. W. Marsh, '11; Tom Trupenie, G. R. Stearns, '13; Sym Suresby, G. Smith, '13; Scrivener, G. D. Caldwell, '13; Harpax, W. H. Egle, '11; Christian Custance, L. Fraser, '13; Margerie Mumblecrust, W. A. Bell, '11; Annot Aylfay, P. L. Moon, '13; Tibet Talkapace, G. J. Hambridge, '13; Stage Hand, J. K. McCormick, '13.

For the benefit of Maria Stella Council, Knights of Columbus, of Far Rockaway, N. Y., The Players, Ed A. Morris' dramatic organization, will present the three-act comedy, *A Game of Wits*, at St. Mary Star of the Sea Lyceum, Far Rockaway, on Thanksgiving Eve. The cast will include Margaret Short, Ella Kennedy, Thomas F. Casey, Matthew V. Corbett, and Al. S. Gorman. Mr. Morris will personally direct the production.

Clar M. Lehr and Anna S. Grotheer are two very clever members of the Jesters. Both young women have won many plaudits on the Brooklyn amateur stage.

The Columbia sophomores have chosen *The Paper Chase*, a farce comedy by Charles Thomas, for the annual show. It will be produced at the Astor Gallery of the Waldorf-Astoria on Dec. 15, 16 and 17.

IN VAUDEVILLE.

Mabel Fenton, who recently announced her retirement from the stage, promises to return for one week only, beginning Nov. 28, at the American Music Hall. Miss Fenton insists that this appearance will positively be her last. She will be assisted by her husband, Charles J. Ross.

Count Jacques Alexander Albert U. de Beaufort, who married the daughter of Martin H. Kitzball, of Chicago, and is now mourning her loss with a lawsuit against her father for separating them, has gone into vaudeville, opening at the American Music Hall, Chicago, Monday. His act, called *The Battle*, consists of the story of his domestic troubles, a monologue on love, a song of two, and a few tricks by his dog.

Sunday vaudeville was inaugurated at Oscar Hammerstein's Manhattan Opera House last Sunday. The bill included McIntyre and Heath, Belle Blanche, York and Adams, Lillian Shaw, Avery and Hart, the Expedition Four, Hedges Brothers and Jacobson, the Pianchmonds, and Luciana Leca. The house, after Nov. 28, will be devoted exclusively to vaudeville. Marie Empress, an English singing comedienne,

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LYRIC—Madame Troubadour—7th week—50 to 55 times.
MAJESTIC—The Blue Bird—44 times, plus 34 weeks—19 to 24 times.
MANHATTAN—Hans, the First Player—10th week—54 to 71 times.
MAXINE ELLIOTT—The Gamblers—4th week—55 to 54 times.
METROPOLITAN—Irwin's Majestic Burlesques.
METROPOLITAN—Grand Opera Co. in repertory—54 weeks.
MINER'S BOWERY—Beauty Best Trunk.
MINER'S BOWERY—Dreamland Burlesques.
MINER'S BOWERY—Grand Opera Co. in repertory—54 weeks.
MURRAY HILL—Ginger Girls Burlesques.
NASSAU—The Merry Wives of Windsor—12 and 13 times. The Vanderbilt—5 to 6 times; Harry Beatrice—13 to 14 times; and Don—15 to 16 times.
NEW AMSTERDAM—Madame Sherry—15th week—50 to 51 times.
NEW YORK—Ella Trentini in Naughty Melba—14 weeks—17 to 24 times.
OLYMPIC—Scott-Slaty Burlesques.
PLAZA—Vaudeville.
REPUBLIC—Rehearsal of Sunnyside Farm—5th week—50 to 51 times.
SAYOY—Vaudeville and Moving Pictures.
TOKYO—Vaudeville.
WALLACE—May Irwin in Getting a Polka—54 weeks—15 to 24 times.
WERNER'S—Kitty Gordon in Alma, When Do You Live—5th week—21 to 24 times.
WEST END—H. H. Warner in Alma Jimmy Valentine—54 times, plus 9 times.
YORKVILLE—Vaudeville and Pictures.

CURRENT AMUSEMENTS.

Week ending Nov. 20.

ACADEMY OF MUSIC—Stock co. in Siberia.

ALHAMBRA—Vaudeville.

AMERICAN MUSIC HALL—Vaudeville.

ASTOR—The Girl in the Taxi—5th week—34 to 43 times.

BELASCO—The Concert—5th week—57 to 64 times.

BIJOU—Commencing Nov. 22—Edna Bears in The Next Day—1st week—1 to 5 times.

BROADWAY—Marie Cahill in Judy Forget—5th week—45 to 55 times.

BRONX—Vaudeville.

CASINO—Sam Bernard in He Came from Milwaukee—10th week—25 to 72 times.

CIRCLE—Thomas A. Wise in A Gentleman from Mississippi—410 times, plus 9 times.

CITY—Bessie McCoy in The Echo—45 times, plus 9 times.

COLONIAL—Vaudeville.

COLUMBIA—Don Ton Surinque.

COMEDY—Douglas Fairbanks in The Cud—4th week—26 to 33 times.

CRITERION—The Commuters—15th week—111 to 119 times.

DALY'S—Baby Mine—14th week—106 to 114 times.

EMPIRE—John Drew in Smith—12th week—55 to 56 times.

FOURTEENTH STREET—Vaudeville and Pictures.

GAIRTY—Get Rich Quick Wallingford—10th week—74 to 83 times.

GARRICK—The Speckled Band—1st week—1 to 9 times.

GLOBE—Adeline Genes in The Bachelor Belles—3d week—16 to 24 times.

GRAND OPERA HOUSE—The Avenians—261 times, plus 9 times.

HACKETT—Mother—12th week—58 to 65 times.

HERALD SQUARE—Commencing Nov. 22—Lulu Glaser in The Girl and the Kaiser—7 times.

HIPPODROME—The International Cup; The Ballet of Niagara; The Earthquake—12th week.

HUDSON—Blanche Bates in Nobody's Widow—3d week—3 to 18 times.

HURDIE AND SEAMON'S—Fads and Follies Burlesques.

IRVING PLACE—Das Musikantennadel—2d week—6 to 12 times.

KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.

KNICKERBOCKER—Julia Neilson and Fred Terry in The Scarlet Pimpernel—5th week—34 to 41 times.

LIBERTY—The Country Boy—15th week—55 to 108 times.

LINDEN SQUARE—Vaudeville and Pictures.

LYONER—The Importance of Being Earnest—9 to 16 times.

ARRIVALS AND DEPARTURES.

Emmy Wehlen, the Vienna and London prima donna who is to have the leading role in the Liebler musical comedy, *Marriage à la Carte*, arrived on the *America* Nov. 14. On the same liner were Emmy Destina, who will sing the prima donna role in Puccini's *The Girl of the Golden West*, and Charles Brown, an English actor, who will be in some Liebler production. Giacomo Puccini, the Italian composer, who comes to supervise the production of his latest opera, *The Girl of the Golden West*; Oreste Cavallieri, brother of Lina Cavalieri, and Henry Arthur Jones, who brings with him the manuscript of his latest play, were passengers on the *George Washington*, arriving Nov. 17. Mr. Jones will select the cast for his play and supervise the rehearsals. The Authors' Producing company will make the production. The playwright will lecture at Harvard, Yale, Columbia, and the University of Chicago.

On the *Lusitania*, which sailed Nov. 16, were F. C. Whitney, who will form two companies of *The Chocolate Soldier* in London to tour the provinces; Monckton Hoffe, the English playwright and author of *The Little Damsel*; G. P. Huntley, Hattie Williams, Ernest Lawford, Richie Ling, and Louis Massen, who will present *Decorating Clementine* in London, and Jesse L. Lasky, the producer of vaudeville musical acts.

CHARGES OF THE WHITE RATS.

The White Rats of America, through attorneys, have filed a complaint with the Commissioner of Licenses of New York against the United Booking Office, alleging acts that would tend to nullify the agency license of the defendant. Among the charges made are those that the United Booking Office collect more than five per cent. from performers for booking, and a conspiracy in restraint of trade embodied in the alleged black list.

YSOBEL POSTPONED.

Liebler and Company announce that on account of Pietro Mascagni's delay in finishing the orchestration of *Ysobel*, the New York production of the opera will not occur until after the holidays. The *Bessie Abbott* Grand Opera company, which has been thoroughly organized and which has been rehearsing *Ysobel*, will be sent on a short tour with Miss Abbott at its head in a special series of representations of *Madam Butterfly* and *La Bohème*.

THE ADLER BENEFIT.

In Weber's Theatre Sunday night the benefit for Charles Adler was a great success, raising about \$5,000 for him. The bill included Kitty Gordon and John McCloskey of Alma, *Where Do You Live?* Dorothy Jordan, and Joe Smith of Madame Sherry, Maude Raymond, Frank Fogarty, William Cahill, Joe Melville, Mullen and Correll, O'Brien-Haver company, Charlotte Lesley, Bixley and Pink, Arlington Quartette, Harry Brown, and Madame Henrietta Seiditz.

MRS. LESLIE CARTER SOON.

Mrs. Leslie Carter opens her New York season Tuesday evening, Nov. 29, at the Lyric Theatre, in *Two Women*, by Rupert Hughes. Madame Troubadour, the operetta now at the Lyric, will move to the Nasimova Theatre, and Weedon Grossmith will end his engagement at the Nasimova Saturday night and return immediately to London. Mr. Grossmith will give up Mr. Freedy and the Countess in favor of Baby Mine, which will have its first London production with Mr. Grossmith as star.

WHO'S WHO IN BURLESQUE.

Isaac Levy and William W. Shapiro have both been playing under the name of Billy Watson. Now, Mr. Levy is trying to establish a monopoly under the claim that he originated the appellation. He estimates the value of the name at \$50,000. Although Mr. Shapiro was employed by the plaintiff six years ago, he claims that he used the disputed title years before that. Decision was reserved.

MRS. YEAMANS' BIRTHDAY.

In Brooklyn last week Mrs. Annie Yeamans, who is appearing with Bessie McCoy in *The Echo*, celebrated her seventy-fifth birthday. The company helped in the festivities with a bouquet of roses and \$75, which Bessie McCoy presented to the youthful old lady.

HE LOVED A LASSIE.

He Loved a Lassie, the musical comedy founded on George Arliss' farce, *There and Back*, with music by Silvio Hein, opened in Schenectady, N. Y., Monday night, under the management of Daniel V. Arthur. Adele Ritchie and Charles Evans are the featured members of the cast.

THE GOLDEN BENEFIT.

The White Rats gave a benefit performance for George Fuller Golden, at the Hippodrome Sunday night. The proceeds were between \$1,500 and \$2,000.

THE CIRCUS CHAP

Byron B. Chandler produced Robert M. Speery's comedy, *The Circus Chap*, in Waterbury, Conn., Nov. 14. In the cast were Harry Stone, Phyllis Sherwood, and Edward Heron.

PENCILED PATTERN.

"In springtime a young man's fancy turns to thoughts of love." Old stuff. In Falltime the actor's fancy turns to thoughts of—where are we going next week?

Variety is going to start what they call an "Ideal Vaudeville Bill Competition." This is a very good idea. It has prompted us to rush to the front with the following, and all without any designs on the prize money:

Doc—Steiner and Ruby—Jules.
"The International Beauties."
Flick—The Merry-maker.
"Joke and Parody Whistler."
Sam—Kenny and Hammerstein—Willie.
"Lobby Laughsmiths."
Harry Mountford and Co.
"Bearding the Lion."
Billy Gould and "Zan."
"Brotherly Love."
Delmar-Mundorf Troupe.
"Ground and Lofly Tumbling."
Hennessy, Mayne, Delaney and Blondell.
"Family Troubles."
Mae Woods, Kitty McDonald and Jessie Roe.
"Just Girls."

That's an Ideal Bill, isn't it?
Harry Corson Clarke dropped us a card from France with a picture of a crowded race course on the back of it. It brought back memories of—well, what's the use? It was hard to pick a winner, anyway. Harry says he's making the "Demme Tasse Inventors" sit up.

In Portland, Me., there is a theatre booked by the Household—beg pardon—Family Department of a well-known booking agency not one thousand miles away from the Putnam Building. The manager is of the same name as the well-known statesman and editor who said "Go West, young man." Well, artists, be careful when you "Go East." He cancels acts before they open, no matter how good they are, if he don't think he's going to like them. Two weeks ago one foolish team with a contract for the house settled for \$8 railroad fare. Talk about Adam Bourguoy—this guy is a whole lemon tree.

The Big Bills are still playing around town. Morris has eighteen acts at the American Music Hall last week and eighteen this week (they advertised twenty-two). If this keeps up a couple of more weeks, where will Morris get the acts?

Doc Young and Bert Grant have a new song with the Gotham-Attucks company, entitled "When You See the Snow Flakes Falling." If we have any snow this winter the song will come in handy. Young and Grant are clever writers, nevertheless. Al. Gallagher dug up a prize fighter who, Al. said, was the "coming lightweight champion." He fitted him out with prize fighters' tools—gloves, fighting trunks, etc.—and got him a match. Let us draw the curtain. One round finished him and Al.'s dream of duplicating Sam Harris and William A. Brady's record was over. Wurra, wurra.

This is the infuncheon season in vaudeville.
THOMAS J. GRAY.

REFLECTIONS.

Edwin Mordant has been engaged to play the Dragoon in *The Servant in the House*. This will be Mr. Mordant's third season under the management of Henry Miller, having appeared with distinctive success the past two seasons as Stephen Ghent in *The Great Divide*.

John E. Waller, of the variety team of Waller and Magill, who has been confined in the Long Island State Hospital for over a year has been adjudged by the physicians as incurable. Mrs. Waller (Alice Magill) is seriously ill at her home in Jersey.

After five consecutive years as leading tenor with the Al G. Fields' minstrels, George Martin has resigned to join the Russell and Smith's act in vaudeville. His leaving was the occasion of much regret. On his departure he was presented with a diamond studded Elk button.

Joseph Allenton sailed for London, England, last week on the *Lusitania*. He will play with the Hattie Williams company while in London.

Lewis J. Cody opened Monday with the Connors and Edwards Avenue Stock Company, Wilmington, Del., as leading man of the organization. Mr. Cody's first role was that of Murray in *St. Elmo*.

A. H. Perry, former manager of the Davis Opera House, Plymouth, Mass., which was burned in 1908, has returned to the field of theatricals and has assumed the management of the new Plymouth Opera House.

Harry Beresford has assumed the leading male role in A. M. Harkness' farce, *There and Back*, with music by Silvio Hein, opened in Schenectady, N. Y., Monday night, under the management of Daniel V. Arthur. Adele Ritchie and Charles Evans are the featured members of the cast.

John William Schmidt, formerly of the editorial staff of *The Mirror*, has been made dramatic editor of the Brooklyn *Examiner*, on which newspaper he has served as assistant city editor and in other capacities.

Leslie Bingham has returned to New York, having recently closed a six weeks' engagement with William Ingersoll in Salt Lake City. Miss Bingham played throughout the summer with the stock company at Wilkes-Barre, Pa.

Adelaide French and the Paul Gilmore company open under the management of Gilmore and Zoelner in Canada on Thanks-

giving Day, appearing in *The Third Degree*. Halifax and St. John, N. B., will be the Christmas and New Year's holiday dates.

Alison Skipworth has been engaged to support Billie Burke.

Milton Sills has succeeded Frederick Perry in the role of William Howard Wetherill in *Mother at the Hackett Theatre*. Mr. Perry has been transferred to Grace George's *Sauce for the Goose* company.

Dustin Farnum and Cameo Kirby closed their season Saturday night at the Circle.

Minnie Dupree is to star in *The Lady from Oklahoma*, a comedy by Elizabeth Jordan, of the staff of *Harper's Bazar*. The Shuberts are producing the piece.

Arthur J. O'Keefe, who was with Denman Thompson last season, was operated on for appendicitis at St. Luke's Hospital Nov. 16. Mrs. O'Keefe (Jane Elton) has canceled her vaudeville dates to be with him.

Otis Harlan is to have an important role in W. A. Brady's musical production, *The Balkan Princess*. Louise Gunning is also to appear in that piece.

AROUND VARIOUS CIRCUITS.

News Notes of Activity from Managers in a Wide Territory.

C. A. Bent Southern Circuit (Inc.).

L. J. Taylor, manager of the Masonic Theatre, New Haven, Conn., announces that his new theatre, the *Albion*, will be completed and ready to open in February. He has placed the bookings of the theatre with this office.

J. M. Ogden, manager of the New Opera House, Berryville, Va., which is ten miles from Winchester, has placed his theatre on this circuit.

J. C. Urquhart, manager of the Opera House, Cochran, Ga., has placed his theatre on this circuit.

Clara Lipman and company and George Ober in *Big Van Winkle* are booked over this circuit. Julius Kahn announces good business for St. Elmo over this circuit. He has decided to route his Eastern company over this circuit to play towns that have not been played by the first company, which is now in the South.

J. J. Coleman Circuit.

The Smart Set will play a few Mississippi towns in December.

The Aborn Grand English Opera company are doing splendid business South and are making an excellent impression.

W. F. Mann on Dec. 1 will close the Southern tour of *As Told in the Hills*, *The Fighting Parson* and *Married in Haste*.

C. H. Kerr has closed the Crook-Spence Opera company.

The Casino Girls have closed.

Owing to the illness of John Nicholson, the tour of *Les Romanques* was abruptly ended in Paducah, Ky., last week.

The Newlands have canceled their Pacific Coast tour and will play return engagements through the Southern and Middle States.

Kilroy and Britton have closed the tours of *Cast Aside* and *The Little Homestead*.

W. G. Johnson, many years connected with the *Fraternity Opera House*, Poplar Bluff, Ind., as treasurer, is now the manager of the *Popular Theatre*.

The *Flirting Princess* and *Miss Nobody From Starland*, Mort Singer's big musical production, will play this circuit in December and January.

Abrahams and Schneider have canceled *Snort* and *Starr* as managers of the *Crescent Theatre* in Shelbyville, Ky.

A. G. Delamater has booked *My Cinderella Girl* over this circuit.

Murray and Mack, under the management of S. McLean, will revive *Finian's Rain* and will play this circuit, beginning the end of November.

Max Figman, under the management of John Cort, will play through Mississippi and Louisiana in February.

Frederick Wardle has been doing a much better business since he substituted Julius Caesar for *Timon of Athens*.

Recent bookings over this circuit include: *De Wolf Hopper*, *Third Degree*, *Ben-Hur*, *Traveling Salesman*, *My Dreams*, *Bright Eyes*, *Fortune Hunter*, *Harwood*, *Hitchcock*, *Folly of the Circus*, and *The Blue Moon*.

RECORD OF DEATHS.

Magnum Mollant of the *Millaine Trip*, died in Kansas City, Kansas, Nov. 7, while playing the *Columbia Theatre*. He was a native of Belgium and was seventy-one years old. During the past few years he has been traveling with his two daughters over the different vaudeville circuits. About thirty years ago he was a prominent member of Gilmore and Liberti's band.

N. Dushane Cloward, a vocalist and musical director, who first brought moving pictures to this country, died in Wilmington, Del., Nov. 6, from a cerebral poisoning. Mr. Cloward first presented the *Panion Play* in moving pictures in this country. He leaves a widow and family.

Henry T. Gibbs, eighty-five years old, died in Gallipolis, O., Nov. 2. He was a member of the first minstrel troupe to travel through the Ohio Valley. During the Civil War Mr. Gibbs was a member of the Fourth Virginia Regiment.

Mrs. Helene Hufner-Harken, at one time a concert and opera singer in Germany, died in New York Nov. 7. Mrs. Harken had sung in all the large cities of Europe and in Berlin succeeded *Martha Brand*. She made several concert tours with Wilhemj, Max Bruch, Liszt and Rubinstein.

Mrs. Ida Husa, a midjet three feet nine inches tall, known in the amusement world as Mrs. Littlefinger, died of pneumonia at the City Hospital, Jersey City, Nov. 16. Mrs. Husa was born in Hartford, Conn., her maiden name being Ida Hoemer. She married Robert Husa, the midjet known as Major Littlefinger, in Russell's Museum, Brooklyn, March 7, 1888. After their marriage they traveled with many circuses, including *Forpaugh's* and the *Robinsons* shows. They were also familiar exhibitions at Coney Island. She was the major's second wife and was fifty-nine years old.

Mrs. Mary J. Doud, aged seventy-two, was almost instantly killed on Nov. 15 by being thrown from a buggy in Baltimore. She was about to take a ride with her daughter, Mrs. John C. Fend, Jr., when the horse bolted and she was thrown violently to the ground, her

skull, thigh and collar bone being broken. Mrs. Doud was the widow of the late John A. M. Doud and mother of Oliver W. Doud, well-known stage director. He was a native of Baltimore and was stage-manager at different times for John R. Owens, J. K. Emmett, Charles Chubb, Mary Anderson, and Lawrence Barrett. Mrs. Doud was born in Belfast, Ireland, being the daughter of Felix Russell, an extensive owner of peat lands.

Mrs. Mary C. Keith, wife of Benjamin P. Keith, the well-known vaudeville manager, died in Brookline, Mass., Nov. 16. Mrs. Keith had been ill for a long time. The funeral took place at St. Mary's Church of the Assumption in Brookline, Nov. 18.

The body was borne into the church by Dr. J. Foster Bush, William E. Collins, General W. B. Emory, Samuel K. Hodgson, Philip S. Nash and Dwight Friddle. Father Charles A. Finnegan, of Groton, celebrated the requiem mass, an augmented choir rendered the musical part of the service and Rev. James J. O'Brien of Somerville read the prayers at the grave in Holyhood Cemetery. Among those attending the funeral were E. Albee, Mr. and Mrs. Reed Albee, C. M. Robinson, and H. T. Darling of New York, Harvey Watkins and B. K. Foll of New Haven, and James K. Moore of Portland, Me.

Charles E. Kohl, president of the Western Vaudeville Association, died at his home in Oconomowoc, Wis., Nov. 12, of neuritis, at the age of fifty-six years. Mr. Kohl was born in New York, and as a boy joined Barnum and Bailey's Circus as a popcorn and peanut vendor. With his savings at this work he went to Chicago and opened the Kohl and Castle Time Museum in Clark Street. Soon Kohl and Castle, together with George Middleton, owned the Chicago vaudeville houses, the Olympic, Haymarket, and Chicago Opera House. Mr. Kohl was chairman of the Executive Committee of the United Booking Agency, the Eastern representative of the Orpheum Circuit, and Western representative of the United Booking Agency. The funeral was held at Oconomowoc on Nov. 14. The active pallbearers were H. W. K. Cutler, Sam Lederer, George Kingsbury, Lyman B. Glover, Frank Rivers, William Roche, and C. E. Bray, of Chicago, and Paul Stone, of Oconomowoc. The honorary pallbearers were Morris Mayersfeld, E. F. Albee, Martin Beck, A. L. Bringer, of New York; John Dupes, Frederick H. Hawson, Levy Mayer, and Herman Fehl, of Milwaukee. Mrs. Benjamin Chenev, well known formerly as Julia Arthur, sister-in-law of Charles Kohl, arrived in Chicago on the Twentieth Century Limited and hastened across the city to the Union Station just in time to join the funeral party. Others in the party were Marc Klaw, of New York; Jay Hial, of Barnum and Bailey; Frank H. Cain and George J. Trade, general counsel for Kohl and Castle; Charles E. Bray, George Kingsbury, Will J. Davis, and Harry J. Powers. All the Chicago theatres in the Kohl and Castle circuit were closed on the afternoon of the funeral.

NOTES OF VARIOUS ACTIVITIES.

Klimt and Gassolo are going to put a stock company into the new Imperial Theatre, Chicago, Ill., and want experienced people for the organization. Particulars are requested in first letter, which should be addressed care Criterion Theatre, Chicago.

Gerald Harcourt, who scored with *Thomas Jefferson* in the *Other Fellow* at the Bijou Theatre, is now at liberty and may be addressed care this office.

Phillipsburg, Pa., is reporting good business. Pierce's Opera House, managed by Oscar Adams, has some time open, including holiday dates.

Clara Turner and her company have been making good everywhere, and now on tour after their Philadelphia engagement. The week of Dec. 12 is open for a good city.

Margaret Snow closed last Saturday with *The Other Fellow*. This organization closed and re-organized, taking out an entirely new company for the road and the New York cast will set on tour. Miss Snow is at liberty for engagement for the balance of the season. She already has two or three offers under consideration.

Births

O'CONNOR—A daughter to Mr. and Mrs. Edward O'Connor (Margaret Morrisey) in New York, Nov. 9.

Married.

ANDREWS—ROBBINS—Ray Andrews an Winsa Robbins at Jersey City, N. J., on Nov. 9.

COOK—TRINKLER—William H. Cook, Jr., to Ida Trinker, in Brooklyn, Feb. 15.

GILMORE—LEY—John Gilmore to Ella Hines Ley, in Sharon, Pa., Nov. 12.

HICKMAN—HANSON—Guy Hickman and Isabelle Hanson, on Nov. 12, at Red Wing, Minn.

ROSE—WHITNEY—David S. Rose and Mrs. Rosemary Whitney, in Paw Paw, Mich., Nov. 10.

STABLE—GRIFFITH—Edward F. Stable and Emma Griffith, at Cheyenne, Wyo., on Nov. 10.

YOUNG—CLEMENT—Peri A. Young and Elmo May Clement, in San Francisco, Oct. 27.

Died

CALDWELL—Mrs. Jean Caldwell, at Winthrop Beach, Mass., Nov. 5.

CLOWARD—N. Dushane Cloward, 46 years old, in Wilmington, Del., Nov. 6.

CURTIS—Roy T. Curtis, at Palmyra, N. Y., on Nov. 18, aged 28 years.

DOUD—Mary J. Doud, in Baltimore, Nov. 15, aged 74.

EVERETT—Nellie Everett at Spokane, Wash., on Nov. 2.

GIBBS—Henry T. Gibbs, in Gallipolis, O., Nov. 2, aged 85 years.

HARKEN—Mrs. Helene Hufner-Harken, in New York, Nov. 7, aged 97 years.

HUSA—Ida Husa, 50 years old, in Jersey City, Nov. 16.

KRITH—Mary C. Keith, in Brookline, Mass., Nov. 16.

KINGSBURY—COOLEY—Mrs. Alice Kingsbury Cooley, in Alameda, Cal., Nov. 5, aged 74 years.

KOHL—Charles H. Kohl, in Oconomowoc, Wis., Nov. 12, aged 56 years.

MULLINO—M. Mullino, in Kansas City, Kan., Nov. 7, aged 71 years.

THE ACTORS' SOCIETY

EXTENSIVE PREPARATIONS FOR SEVERAL IMPORTANT EVENTS.

The Society is to Have a House-Warming in its New Quarters—The Professional Woman's League Bazaar—A Benefit Planned—A Large Committee.

Arrangements are being made for a house-warming and reception to take place Sunday evening, Dec. 11, from 8 to 10 o'clock. A committee has the work in charge, under the direction of the chairman, Nellie Callahan, who is showing her accustomed great interest in making the affair a big success. The committee includes the following members: Gertrude Augarde, J. A. Boone, Ida Brooks, Harriett Brent, Emma Butler, Nellie Callahan, Edith Campbell, Sam Colt, Maida Craig, William Courtright, George Stuart Christie, Mrs. H. C. De Mille, Katherine Fisher, Charles Fleming, Theodore Friedman, Paul Frobot, Joseph Greene, Helaine Hadley, Otto Hoffman, Florence Huntington, Lillian Kingsbury, Howard Kyle, Irene Langford, Edward Locke, Bonnie Maud, E. W. Morrison, Robert McWade, Jr., H. Nelson Morry, Miriam Nesbit, Henry W. Pemberton, Dakota Reich, James J. Ryan, Mary Shaw, George Staley, John Stokes, Ernest Trux, Ann Warrington, Helen Ware, Harold H. Woolf, Frances Young, Menifree Johnstone, Joseph Grismer, June Mathis, Lincoln Plumer, Minnie Radcliffe, Julia Williams, and Thomas A. Wise.

The members are much interested in the new home of the Society and great pride will be taken in showing it to our friends on the evening of the house-warming.

The women of the Society are actively interested in the Professional Woman's League and have decided to hold at the Waldorf-Astoria Dec. 15, 16 and 17. The Actors' Society is to have charge of a booth at the bazaar and will be represented by the following committee: Frances Young, chairman; Julia Williams, Nellie Callahan, Ethel Vander Veer, Frank Cannon, Ida Brooks, Elizabeth Patterson, Helaine Hadley, Clara Rainford, Katherine Robert, Irene Langford, Emma Butler, Carrie Lee Stoyke, Kathryn Browne Decker, Eleanor La Salle, Minnie Radcliffe, Gertrude Augarde, Florence Huntington.

The Board of Directors have in contemplation a huge benefit to be given Jan. 20, 1911. Preparations are being made for a novel performance, the nature of which will be announced in a few days. Something unusual has been decided on, the result of which is that the entertainment will prove a great drawing card.

Friends of Edward O'Connor will be delighted to hear that he is the proud father of a baby girl, born Wednesday, Nov. 9, at 8:30 p.m. Mr. O'Connor is one of the early members of the Society and one of its greatest champions. We wish to extend our hearty congratulations. Those who do not know Mr. O'Connor will surely remember Mrs. O'Connor. She was Margaret Morrissey, who had charge of the mail department of the Society for two years. Her bright smile and cheery manner made her many friends in the Society.

J. H. Greene is playing Carleton Macy's original part in The Magpie and the Jay in vaudeville, in support of Mr. Macy.

BROOKLYN AMUSEMENTS.

Good Work by Stock Companies Noted—Jimmy Valentine Here for the First Time.

An effective production of Frederick Thompson's success, Via Wireless, was given last week by the Crescent Stock Co. at the Crescent Theatre. The role of Lieutenant Sommers was taken by George Allison, who made the best of the part. Ida Adair, the popular leading woman, gave a convincing interpretation of the heroine, while one of the best bits was accomplished by Arthur Buchanan as March. Mr. Buchanan is at his best in old man parts and his work last week drew merited applause. M. J. O'Brien was the operator in the wireless scene and left little to be desired. Joseph Sigmund as Edward Flannery gave a vigorous performance of the villain, Isadore Martin. Walter Gilbert, Emeline Melville, Wilbert De Souza, and Charles Schofield as the detective handled their respective roles in a competent manner. The offering this week will be "Why Smith Left Home," which will afford good comedy parts for all.

The Squaw Man was the attraction at the Leo Avenue last week and was witnessed by a capacity audience. Louis Leon Hall had a great chance in the role of Jim, and made a favorable impression, and Minna Phillips shared the honors. Joseph Girard portrayed in good style the role of Cash Hawkins, as did Lee Sterrett as Taby Wana, chief of the Indian tribe. To Ethel Milton fell the difficult role of Natutich the Indian girl and she handled the part in the style. James Gordon as Big Bill, foreman of the squaw man's ranch, and Daniel Ryan as Bud Hardy the Sheriff portrayed these characters in true Western style. Gordon Burby as Colonel Wynnegate was also seen to good advantage. Others in the cast who handled their parts in competent manner were Charlotte Wade Daniels, Grace Fox, George S. Fisher, Charles Greer, and Richard Vanderbilt. For this week Mr. Payton will present for the first time in stock the famous American play *Paul and Paula*, which will afford a good number of comedy parts, and an exceedingly fine performance is looked for.

For Her Children's Sake, was the offering at Payton's Bijou last week. The play seemed to strike a popular chord and the players were compelled to respond to certain calls after every act. Marie Parry as Edna Kingsley did not fail to grasp this opportunity of displaying her emotional ability. William A. Mortimer played the role of Dr. Horace Parker in a creditable manner. Little Florence Perrett and Little Gae Smith, two juvenile actresses, were given generous applause for their clever work. Eugene Fraser as the proprietor of the circus and Thaddeus Gray as the father of Edna also handled their respective roles in fine style. For this week Mr. Payton will present *All the Comforts of Home*.

Gus A. Forbes and his popular stock co. presented the Love Route at the Gotham last week to a record house. Gus A. was seen to good advantage as John Ashley and won ap-

proval as did Marion Buckert in the role of Lillian Houston. John Harold and James Hapington gave clear and concise interpretation of the part. Others in the cast worthy of special mention were Lawrence Harbort, A. F. Devitt, Roy Phillips, James Kyle McQuerry, Louis Dean, Jane Stuart, and Evelyn Watson. The play taken as a whole, was one of the best presented so far this season and great credit is due Lawrence Harbort, the popular stage director.

The Phillips Locomotive Stock co. presented last week *Ismael*. E. A. Turner appeared as Ismael Worth, a young lawyer, and Payton Gilmore as Claudia Melville, and received the full strength of the entire co.

Last week at the Majestic Blanche Ring presented for the first time this side of the bridge the musical comedy in which she enjoyed such a long and prosperous run at the Herald Square Theatre. The *Yankee Girl*. This also marked her first visit to Brooklyn in several seasons, and she was received with decided approval. This week Marie Dressler in *Tillie's Nightmare*. Bessie McCoy appeared at the Montauk last week in *The Echo*. This was her first Brooklyn appearance as a star. In Miss McCoy's support were many capable people, including John E. Hazzard, John J. Scannel, Edgar Halstead, Douglas Stevenson, Joseph Herbert, George Drew Mendum, Rose and Jennie Dolly, and last but not least Mrs. Yeamans, "the grand old woman" of the stage. This week The Arcadians with Frank Moulton, Julia Henderson and Fervel Knight in the cast.

Helen Ware presented *The Dancergers* at the Broadway last week. For this week Nance O'Neil and Charles Cartwright in *The Lily*. At the New Shubert last week E. B. Wagner in Paul Armstrong's great success *Alibi* Jimmy Valentine, was seen for the first time by a Brooklyn audience, who completely filled the house and were enthusiastic in its reception. For this week the offering will be *Low Fields* The Summer Widowers, headed by Max Rogers, W. K. Ade, and Ade.

With the author in the principal role The Kentuckian opened at the Court last week and pleased large audiences throughout the entire week. Hal Reid, who wrote the piece, has many other plays to his credit, but the offering at the Court last week was probably his best. Mr. Reid played the part of Dave Morton and his acting proved him as capable in that line as in authorship. William A. Rothacker as Jack Bryant was clever. Miss Louis as Blossom looked pretty and played well. Others in the cast were J. E. McDougal, Charles E. Hamilton, William Bette, William Mason, George T. Barrell, Martin Wade, Carl Stodjal, Rose Cameron, and Madeline Goodwin. Brooklyn lovers of a good play were not slow to appreciate the offering at the Grand Opera House last week, where May Hobson was again seen in the *Rejuvenation of Aunt Mary*. This week *The Rosary*.

The attraction last week at the Amphion was Barney Gilmore in his latest play *Kelly From the Emerald Isle*. Mr. Gilmore was supported by an excellent co. This week *The Thief*. The Orpheum presented another fine programme last week headed by Christy Matthews and Chief Meyers, assisted by May Tully. A dainty singing and dancing specialty was presented by Horace Wright and Rene Dietrich. Others on the bill were Benoit and Arthur Pederson Brothers, Lieutenant Eldridge, and the Arlington Trio.

An exceptionally good bill was presented at the Greenpoint last week, headed by Maggie Cline, the irrepressible, who received a royal welcome. Sam Chip and Mary Marbis presented a pleasing sketch entitled *It Was Adam*. One of the biggest hits of the week was made by Morton and Moore. James and Reid Leonard were seen in an amusing travesty *When Caesar Sees Her*. Others were Harry Brown, The Woods and Woods Trio, Adair and Hanks, and Mr. and Mrs. Stuart Darrow.

Motion pictures at popular prices drew a crowded house last week at the Fulton Theatre, and the Standing Room Only sign was necessary.

At the burlesque houses the attractions were: Empire, Dave Marion and his Dreamland Burlesque; Casino, Broadway Gaiety Girls; Star, The Golden Crook Co.; Gayety, The Rustic Stanley co.

CHARLES J. RUPPEL.

GOSSIP.

Melvin Hunt, on account of the illness and death of his mother in Boston, has closed with Paid in Full, in which he played Jimmie.

Adelaide Harland has been engaged by William A. Brady for the part of the Swede girl in *The Girl and the Drummer*.

Adelaide Hermann will offer an entirely new act at Hammerstein's the week of Nov. 28. This is the only spectacular magic act at present in vaudeville.

Walter D. Botto has been transferred from The Flirting Princess, as business manager, to the Henry Woodruff company by Mort H. Singer.

Henry Kolker in The Great Name opens in Hartford, Conn., where he is a great favorite, Dec. 26. An engagement in Chicago will precede his advent into New York.

LETTER LIST.

WOMEN.

Anderson, Ida, Stella C. Alsworth, Myrtle Arlington, Mae Alsworth, Jane Abercrombie, Lena Ashwell, Pearl Abbott, Laura Alberta, Thelma Andree.

Bradshaw, Pauline, Adela Barker, Eleanor Barry, Josephine Bailey, Julia Blanc, Helen Bertram, Alice Butler, Helen Barry, Madge Burt, Vieta Bolton, Gertrude Berkley, Jessie Banks, Marion Busell, Louise Burton, Florence Barker, Collins, M. B. Ruth Chatterton, Maude Courtenay, Mrs. J. P. Clark, Winifred Carter, Clara Coleman, Maude Clifford, Coralle Clifton, Grace Chester, Frances Comstock.

Ducas, Hattie, Emily Dodd, Gertrude Dallas, Mrs. Edmund De Carma, Mrs. Arthur Dean, Jessie A. Darnall, Camille A. Drville, Isabel D'Armond, Mary E. Deas, Blaise De Wolf, Mildred De Leon, Jeannette Despres.

Marie, Brumline, Ella Hildsworth, Meretta Rasmonte, Marie Byers, Virginia Whitwood.

Ford, Mae, Florence Farr, Mary E. Forbes, Marion Forbes, Vera Flinlay.

Gelerson, Mayme, Edythe Greengrass, Hallie Gelbart, Julia Gray, Marta Golden, Phyllis Gilmore, Gretta Gleason, Bertha Galland, Marie

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Kyle, Kitty, Margaret Keene, Etta Kendall, Le Claire, Alice, Lepora, Margaret Langdon, Edna S. Linden, Florence O. Lang, Jennie Lee, George Leary, Annie Leslie, Lucie Le Baron, E. La Croix, Annie Lloyd.
Mundell, Roslyn, Louise Margaret, Mrs. Ben S. Meare, Ethel J. Merritt, Sadie Martyn, Jean Meyer, Irene Manning, Alice Mortlock, Josephine Meyer, Annie Mortimer, Teresa D. Malloy, Isabelle McGregor.
Nelson, Kitty, Nellie Nichols.
Overbury, Thelma, Phyllis G. Olney.
Perry, Virginia, Ada Phillips, Nan Parkhurst, Mrs. E. L. Paul, Mabel Perry, Charlotte Perry, Ruby Peto.
Quimby, Franklyn, Mrs. Rogers, Jane, Alma L. Russell, Alice Russell, C. Blanche Rice, Lillian Ringold, Bertha Ransert, Amy Ran.
Starr, Molly, Mrs. E. C. B. Stone, Marion Shirley, Amelia Stokes, E. Schell, Maude Shaw, Carrie Simpson, Blanche Shirley.
Tupper, Hazel, Ellen Tate, Vera Townsend, Irene Timmons, Lucia B. Tule, Gertrude Thayer, Mrs. A. M. Townson, Helen Tomlinson, Stella Tracy.
Varnay, Helen, Mrs. J. G. Von Statten.
Wacker, Willie H. Wile, Wm. F. Ward.
Mrs. Walter Wilson, Claire Washington, Grace Waldo, Claire Weldon, Minnie Williams, Olive West, Alice Wilson, Jeannine Woods, Anna West, Nellie Wood.

MEN.

Arthur, Jack, Jack A. Armstrong.
Brooks, H. Tyler, Sid Bradford, Conrad Bodden, Chas. Ballinger, Frank Borsford, Rich'd Bulher, George Bryton, Jas. H. Buckla, Clarence Bellaire, C. B. Biddwell, Joe H. Bunay, Stuart Barnes, Alfred Beaumont, H. M. Burrows, J. A. Barlowe, J. Moy Bennett, Herbert Brennan, Emile Barrington.
Connemar, A. Henry D. Carsey, Geo. A. Cameron, Harry B. Cammeyer, Robert Cain, H. J. Caldwell, E. W. Chamberlin, Allan Cameron, Chas. J. Carter, Wm. Clifton, Hugh Cameron, Billy Clark, Ulrie B. Collins, Irving Cummings, T. J. Clarke, Wallace R. Cutler, C. T. E. Clay, Otto D. Cline, Lester Crawford, Harold Castle, Harold Chase, "Cosmos" Three.
Becker, J. H., Joe H. Burrows, L. Race Dunrobin, Fred P. Downs, Allan Dinehart, Harvey Denton, E. L. Delaney, Wm. Desmond, W. C. De Witt, Frank Dale.
Emerson, Gerald, Henry Erlinger.
Firman, Bob, M. Fitzgibbon, Clint, G. Ford, A. F. Fleming, W. E. Black, Rich'd Fletcher, Stanley Fraser, Jack Fredric.
Gardner, Geo. L., Frank Goldsmith, Chas. H. Gurney, Sam Goldman, Jack Gray, Billy Guard, Geo. Germania, Geo. B. Grinnell, Godfrey and Henderson.
Howard, M. O., L. G. Hilliard, Mathew Healy, Arthur S. Hall, J. Clarence Harvey, Albert Holt, Lawrence Hamilton, Joe Hester, Joe S. Hale, Chas. J. Haines, Ralph Harlan, W. H. Hargrave, Monroe Hopkins, W. H. Holmes, Chas. Hart, Geo. O. Hewitt.
Irwin, Jack.
Jacoby, G. P.
Kintling, Frank T., Joe W. Kendall, Eugene

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An Adventure of Sherlock Holmes
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WEDNESDAY THURSDAY SATURDAY
CHARLES FROHMAN PRESENTS

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In the Greatest Comedy Success of his career, W. Somerset Maugham's

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KLAU & ERLANGER present

JULIA NEILSON FRED TERRY
and their actual Company from the
New Theatre, London, in

THE SCARLET PIMPERNEL

Beginning Monday, November 28, 3 weeks only
MISS NEILSON **Henry of Navarre**
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in 4 acts by WILLIAM DEVEREUX

LYCEUM 45th St., near B'way. Even. 8:15. Mat. Thurs. and Saturdays, 2:15.
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With a Special Cast
Including Hamilton Revelle, Albert Tavernier,
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HENRY B. HARRIS Manager

DAVID BELASCO presents

Blanche Bates

In a New Farce Romance
NOBODY'S WIDOW
By Avery Hopwood

GAIETY Theatre, B'way and 46th St.
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COHAN & HARRIS present
GEO. M. COHAN'S NEW COMEDY

GET RICH QUICK WALLINGFORD

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MLLE. EMMA TRENTINI

In the New Comic Opera by Victor Herbert
and Rida Johnson Young.

NAUGHTY MARIETTA

With ORVILLE HARROLD
Kate Blinn, Harry Cooper, Mrs. Maria
Duchene, Edward Martindale, and the Man-
hattan Opera House Chorus and Orchestra.

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HENRY B. HARRIS presents

THE COUNTRY BOY

A new Comedy by EDGAR SELWYN
NEW AMSTERDAM THEATRE W. 43d St.
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The New French Musical Vaudeville

Madame Sherry

Lina Abarbanell, with Ralph C. Hens
and others
Book by Otto Henschel.
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Evenings at 8:15. Mat. Thurs. & Sat. 2:15
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Herman Bach's Sonatas for Berlin and Vienna Success
American Version by Leo Dietrichstein
Cast includes: Leo Dietrichstein, William Morris, John
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REPUBLIC THEATRE W. 43d St., near
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DAVID DELASCO Manager

KLAU & ERLANGER PRESENT

Rebecca of Sunnybrook Farm

By KATE DOUGLAS WIGGIN and
CHARLOTTE THOMPSON
Direction of JOSEPH BROOKS

cast in Classmates 22.—ITEM: The Asso-
ciated Theatres Co., Inc., of Kansas City, has
leased the Grand.

JEFFERSON CITY—JEFFERSON (Joe
Goldman): The Speedy 9:15; excellent co.;
poor business. The Lottery May 18. Pinker-
ton Girl 18. The Ollmar 21. The Third De-
gree 25. Hooligan 24.

WALLACK'S B'way & 20th St. Even. 8:15.
Mat. Wed. & Sat. 2:15.

Popular Wednesday Matinee, 2:15 to 5:15.
EXTRA MATINEES THANKSGIVING.

MAY IRWIN

In a New Farce Comedy
GETTING A POLISH
By Booth Tarkington and Harry Leon Wilson.
(Authors of "The Man from Home.")

CITY THEATRE 14th St., opp. Irving Place.
Evenings and Sat. Mat. 2:15 to 5:15.
Wed. Mat. 2:15 to 5:15.

EXTRA MAT. THURS. (THANKSGIVING)
BESSIE McCOY In Charles Dillingham's
Singing and Dancing Frolic
THE ECHO
From the Globe Theatre.

GOTNAM Fulton St. and Alabama Ave.
BROOKLYN. Matinee Daily

THE FORBES STOCK CO.

IN
FACING THE MUSIC
Week Nov. 28—The Girl From Out Yonder

POPULAR BLUFF—FRATERNAL OPERA
HOUSE (James Reynolds): 21 and 22: 11;
good attraction; fair business. 23 and 24: 11;
good business. The Man on the Box 19.
Ismael 20. A Coo's Management Dec. 5.

CANTHAGE—OPERA HOUSE (A. E. Mc-
Kiearnan): Wizard of Wiseland 10; fair co;

good house. The Girl from the U. S. A. 14;
fair co.; fair house. The Girl from Hector's 20.

HANNIBAL—PARK (J. B. Price): The
Speedy 11; good co. and business. Paid in
Full 12. The House of the Future 13. The
T. O. 18. The Sonny 19.

MODERLY—HALLORAN THEATRE (P.
Halloran): Seven Days 14. Pinkerton Girl 17.
Classmates 19. New York 21. Dan Cupid 24.
Third Degree 26.

COLUMBIA—THEATRE (R. H. Hall):
Billy, with Sidney Drew, 8, pleased good business.
Just Out of College 18. Classmates 19.
MEXICO—OPERA HOUSE (A. S. Water-
man): The Happy Hooligan Musical Comedy co.
23. Flower of the Ranch Dec. 2.

MONTANA.

BUTTE—BROADWAY (James K. Healey):
Madame X 11, 12, and matinee, with Adeline
Dupont, Robert Over and powerful co.; elaborate
and perfect stage setting; capacity
houses. A Broken Idol 15. James K. Healey
23, 24. Virginia Harned Dec. 1.—FAMILY
(Dick P. Sutton): Harry Cornell Stock co. 15-
19 in The Orphan's Prayer. Honeymoon Heart
20-26.

NEBRASKA.

OMAHA.

George Evans at the Brandeis—Changes in
the Eva Lang Stock Company.

George Evans' Minstrels were seen at the
Brandeis 13-15, with special matinee Tuesday.
The co. is a large and brilliant one, and the
engagement was a success in every way. Man-
ager Burgess has The Speedy 17-19. Rich-
ard Carle 20-22. The Dollar Princess 24-26.
Buster Brown and his large supporting ca-
drew a series of good houses at the Reg 10-12.
Ward and Vokes followed 13-15, and as usual
gave an excellent performance, which was high-
ly appreciated. Bushy Forester 17-19. The Mil-
lionsaire Kid 20-22. Yankee Doodle 24-26.

Gallagher and Sheen's Banner Show is at the
Gayety week of 13, turning hundreds away the
opening night. The chorus is more than usually
good, and the girls are also attractive. Clarke's
Runaway Girls 20-26.

As usual, the Orpheum is offering a fine pro-
gramme headed by Lew Sully's Operatic Festival
co. Business excellent.

Edouard Jose in The Strike is the notable of-
fering at the American Music Hall, and well
deserved the enthusiastic reception afforded it.
The other numbers on the bill are also good.

At the Bord Eva Lang and co. are giving A
Milk White Flag 13-19, with Under Two Flags
underlined for 20.

A number of changes will be made in the Eva
Lang Stock co. at the close of this week's per-
formance. Avenir Harris closes his engagement
and will return to New York. Lloyd Ingraham
is also leaving, and will be greatly missed. Mr.
Ingraham will be connected with a local school
of acting, for which part he is particularly
fitted. Taylor Bennett, assistant stage director,
has resigned, and Ralph Hartley takes his place.
Edward Lynch will be the new leading man,
and he is now rehearsing the part of Cecil in
Under Two Flags. Mr. Lynch is a young man of
much promise.

Frank Phelps joins the Ward and Vokes co.
here as advance man.

Mrs. Bloomfield Seiler gave a concert at the
Y. W. C. A. Hall 15, which was well attended.
J. RINGWALT.

LINCOLN—OLIVER (F. C. Schurz):
Jossell 7; 8; 9; 10; 11; 12; 13; 14; 15; 16; 17; 18;
medium co. to good house. Ismael 9; fair;
small house. Russian Ballet Dancers 10; ex-
cellent, to crowded house. Baby Mine 11, 12.
Mr. Opp 14. T. M. C. A. courses 15. Rosalind
at Red Gate 16. New Neighbors 17. The Nir-
vair 18.—LYRIO (I. M. Gorman): Forty-day
Minutes from Broadway 7-12 continued; good
houses for the second week.—ORPHEUM: An
excellent bill, drawing good houses, 7-12.

NORFOLK—AUDITORIUM (M. W.
Jencks): The Time, the Place and the Girl 7;
decided hit; capacity. Ismael 8 failed to please
small house. The House of a Thousand Candles
10 to fair business. A Memento for 11 pleased
medium business. The Ollmar 14. Honeymoon
Trail 17. Rosalind at Red Gate 18.

KEARNEY—OPERA HOUSE (R. D. Gar-
rison): Holly-Tolly 14; fair business and pleas-
ing performance. Motion pictures by the Inter-
national Harvester Co. 15. Square Max 18.
Pinkerton Girl Dec. 3. Blanche Walsh 7 (re-
turn date). Ollmar 12. The Traveling Sales-
man 13.

FREMONT—LARBON (W. A. Lowry, re-
mgr.): Lilies' Band 9; fair business. The Oll-
mar 11 drew fairly well, but deserved better.
Honeymoon Trail 18. Rosalind at Red Gate 19.

GRAND ISLAND—BARTHOLOMEW'S
OPERA HOUSE (H. B. Bartholomew): Polly of
the Circus 10 delighted capacity house. Hone-
ymoon Trail 13; fair business; excellent.

YORK—OPERA HOUSE (W. D. Fisher):
Honeymoon Trail 13 pleased good business.

NEW HAMPSHIRE.

DOVER—CITY OPERA HOUSE (Corson
and King): Klark-Urban 24-26. Grandtark Dec.
9.—ORPHEUM (M. J. White): Lillian Cal-
son, Lewis Sisters, Cortina and Lawrence,
Golden, the Junger, and Licensed pictures de-
lighting fair business 14-18.—LYRIO (Doins and
Paul): Bob and Bertha Hyde, Vinton Sisters,
Collette Brothers, and independent pictures more
than pleased capacity 14-19.

CLAREMONT—OPERA HOUSE (H. T.
Eaton): Sousa's Band 16; large and apprecia-
tive audience; Virginia Root, soprano; Nic-
colene Kodeler, violinists, and Herbert L. Clarke,
courtier, enthusiastically received. Mr. Clarke
was conductor in Mr. Sousa's absence.

NEW JERSEY.

NEWARK.

Johany Osborne and Gilbert Childs Did Well
—McIntyre and Heath Pleased.

The Arcadians pleased the audience at the
Newark 14-21. Johany Osborne as Simplicitas
was extremely funny. Gilbert Childs gave a
fine portrayal of the half starved jockey, which
was droll and mirth compelling. Vernon David-
son was graceful and danced well. Edward
Lester looked and acted the part of an Eng-
lish swell. Ruth Thorpe was the beauty of
the audience by her beautiful singing, and Ma-

bel Makid was charming as Chrysea. Marie
Shields scored in dance with Mr. Osborne, and
dainty little Alice Hanson was graceful and
danced well. Abner Brothers present the Bo-
hemian Girl 21, and the advance sale of seats
is big.

Real melodrama at the Columbia 14-19. A
Minister's Sweetheart was given in large ad-
vance. The play was written by Grace Val-
entine, who appears in the title role; May
Gerald as Tucker, Wayne Nunn as the
Minister, Louis Hartmann as the Judge,
Martin A. Somer, and others made a good cast.

Billy Watson and his "heavyweights" pleased
big crowds at the Empire 14-19. Billy's fa-
von, of course, was the fustianer. Alice Gilbert as
the beautiful Venus appeared to a good advantage.

The Queen of Bohemia, a burlesque without
an olio, gave good performances at Waldmann's
14-19. Kitty Ross took most of the honors.
Others were Charles A. Mason, Jack McCabe,
Gracie Wilbur, and Jean Hallock.

McIntyre and Heath paid Newark the first
visit for many years, and were well received at
Proctor's 14-19. Others on the bill were Harry
Williams, Jean Schwartz, Bertha Waldinger,
whom we remember in the days of the old Hon-
olulu; James E. Harwood, John Lancaster,
Rosaline De Veaux, Butler, Haviland, Alice
Thornton, Ralph De Haren, Alice Whitney, Cap-
tain Kemler, and The Camille Trio.

The Court still holds packed houses. Poole
and Lane as headliners, Stewart Sisters, Dot-
son and Lema, Nolan and Wilson, Louise and
Dale, William Hignett, Bartlett and Harrison,
Tommy Douglas, Young Brothers, Veronica, and
the Perry Sisters.

The Arcade Theatre fills up every afternoon
and evening. GEO. H. APPLEGATE

JERSEY CITY.

Thomas Sheen and Edna May Spooner Divided
Week's Honors—Good Bills.

Thomas H. Sheen played his annual engagement
here 14-19 at the Majestic to his usual good
business, and the many admirers of Mr. Sheen's
repertoire, once more had the pleasure of see-
ing him in some of his favorite parts. Mr.
Sheen is a careful, forcible actor and always
good. A Self-Made Man was the opening bill,
and Mr. Sheen and his co. scored in it.

The main support consists of James J. Cassidy,
William Dickerman, Charles Morris, Alexis E. Lane,
and Lydia Powell. The bills was a specialty
strong magnet, and J. was admirably staged. Dr.
Jekyll and Mr. Hyde also drew many admirers.

Each play was well received. The Lion and
the Mouse 21-26. May Robinson in The Re-
juvenation of Aunt Mary 23-Dec. 3.

The Wife was presented in a most complete
manner at the Orpheum 14-19 by Edna May
Spooner and the stock co. The play was well
cast, but afforded small opportunity for the
talented co. Miss Spooner was fine as the
Senator's wife, and her strong scene in the
third act (the only good one she had) was a
highlight. Raymond, Hargrave, and his principal
support is May Yur and Eleanor Brown. One
of the best acts seen here was the comedy
act of the three Hargraves—Frank,
Herman, and Mike. The Girls from Little
(return) 17-19. The Yankee Doodle Girls 21-24.

The Orpheum stage reception of the Spooner
Stock co. took place after the matinee 18.
The house was crowded.

Paul Dalzell, for whom the late Clyde Pitch
wrote The City, has gone into vaudeville.
The new drop curtain has been placed in the
Orpheum Theatre. The Justice Dream is the
subject of the painting, and it was done by a
local artist, Michael P. Whelan. It is a hand-
some piece of work.

The local Elks entertained Brooklyn Lodge
here 14 at a street parade and supper.

Thomas H. Sheen, who has a strong foothold
here as a favorite, has been the recipient of
many visits from old-time friends and admirers.
He seems to ripen with age, and one never
grows weary of seeing him upon the stage.

WALTER C. SMITH.

HOBOKEN.

Under Two Flags Well Presented by the
Payton Stock Company.

The Corne Payton Stock co. added laurels to
their record by presenting Under Two Flags at
the Gayety 14-19. One Abell Brinker was
never better cast than as Claretta. She
gave a spirited and artistic performance. Her
comedy is always delightful and the many car-
tunes calls demonstrated the point of the ad-
vances. Claude Payton made a really General
Victor, and was excellent at all times. Miss
both Rathbun, who is a great favorite, has
given some very good impressions during the
engagement, but her work as Lady Venetia ex-
celled all previous characters. It being the
first emotional part this season. Miss Rath-
bun is excellent in comedy, but far more ac-
ceptable in emotional roles. Faith Avery as
Lady Guenevere shared honors with Miss
Brinker and Mr. Rathbun—John Gray—handled
Berkeley Cecil well, as he usually does all parts
assigned him. Bernard Macvey was Colonel
Chateaufort, not only looked the villain, but
acted it. His work was greatly appreciated
and rewarded by curtain calls. Albert Warbur-
ton as Mr. George Landworth carried the comedy on
his shoulders and scored. Clarence Chase was
the heart of the audience as the head and loyal
rake, who carried his master to the last. Others
in the cast were Harry R. Roche, Frank Mc-
Munn, John Beck, "Bobbie" Livingston, Charles
Williams, Holt Manney, and Harry Butler.
Brinker's Honeymoon 21-24. Camille 25-
Dec. 3.

Theater parties are becoming very popular at
the Gayety, nearly every evening large parties
come from Newark, the Orange, and surround-
ing suburbs, where Miss Brinker is remembered
for her work in Newark several seasons ago.

BURLINGTON—AUDITORIUM (Charles
M. Manning): The County Sheriff, with Wallace
E. Young as the sheriff, and Evelyn Morris

FAYETTEVILLE.—**LAFAYETTE AUDITORIUM** (J. H. Boyd): J. A. Corbin's Minstrels Oct. 28; good business. Polly of the Cir-

Duo in "Left at the Post."

FITZGERALD—BROAD STREET (M. Reis): The Bright Side of the Trail 9; very good production; gave very good satisfaction to a fair-sized audience; the co. were given several curtain calls. The Taylor Stock 14-15. Presented at Fort Reno. Out in place. The Blind Girl. Other People's Money. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

BRADFORD—THEATRE (Jay North): The Bright Side of the Trail 9; very good production; gave very good satisfaction to a fair-sized audience; the co. were given several curtain calls. The Taylor Stock 14-15. Presented at Fort Reno. Out in place. The Blind Girl. Other People's Money. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

ST. MARK'S—CHESTNUT STREET OPERA HOUSE (Frank J. Byrd): The Climax 11 to a small audience; deserved better; Ann Swinburn as Adeline Von Hagen was well received; also Howard Lange as the Teacher; Carmy Carter and Thomas F. Fallon deserve special mention. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

WILLIAMSPORT—LYONING OPERA HOUSE (L. J. Fink): Climax 10 to a small but very enthusiastic audience; co. exceptionally good; many recalls. Grace Van Stroudford. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

LANSDOWN—OPERA HOUSE (H. J. Harris): A Newaway Match 1; poor co. and production. The Farmer's Daughter 3; good co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

CHAMBERSBURG—ST. CLAIR THEATRE (James G. Gay): The Time, the Place and the Girl 10; excellent co.; delighted large audience. Joe Martin in My Friend Fritz 12 pleased two small audiences. In the Bishop's Carriage 17. Letters 18. Paul Gilmore in The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

VARETUM—NIXON (G. N. Reed): Girl from the U. S. A. 9 failed to please fair audience. The Place and the Girl 11; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

POTTSVILLE—ACADEMY (Charles B. Smith): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

NEWCASTLE—WHITE'S NEW THEATRE (P. D. Hunter): In the Bishop's Carriage 17; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

NEW CASTLE—OPERA HOUSE (H. Norcross): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

JOHNSTOWN—CAMBRIDGE (H. W. Scherer): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

LEWISTOWN—TEMPLE OPERA HOUSE (H. J. Harris): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

CHAMBERSBURG—OPERA HOUSE (Thomas F. Fallon): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

WARRICK—LIBRARY THEATRE (F. R. Scott): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

CHAMBERSBURG—ROSEDALE OPERA HOUSE (Frank A. Shinsbaker): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

DU BOIS—AVENUE (A. P. Way): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

BROWNVILLE—OPERA HOUSE (Ray Rust): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

MAHANAY CITY—KAISER GRAND OPERA HOUSE (M. O. Kaler): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

WASHINGTON—NIXON (G. D. Miller): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

NORRISTOWN—OPERA HOUSE (A. and L. Sablosky): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

HONOLULU—LYRIO (D. H. Dittich): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

MT. CARMEL—BURNSIDE POST OPERA HOUSE (W. H. Penay): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

BUTLER—MAJESTIC (George N. Burchhalter): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

POTTSVILLE—GRAND OPERA HOUSE (H. C. Manger): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

CONNELLVILLE—BOISSON (Fred Robbins): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

WHEELING—OPERA HOUSE (John J. McNamee): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

WELLSBORO—BACHELOR AUDITORIUM (Dart and Dart): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

OIL CITY—THEATRE (George W. Lowder, res. mgr.): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

WEST CHESTER—OPERA HOUSE (J. F. Russell): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

RIDGEWAY—OPERA HOUSE (Hyde and Powell): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

RHODE ISLAND.

PROVIDENCE.

Gertrude Elliott—The Port of Missing Men—A Season of Melodrama—Stock.

Gertrude Elliott began a week's engagement at the Providence Opera House 14 in The Dawn of a Tomorrow in the enjoyment of a large audience. Fuller Mellich, Sydney Booth, and A. Scott Gatty are prominent in support. Blanche Ring in The Yankee Girl 21-22.

Under the new management of Sparrow, Walker and Edwards, a season of melodrama was inaugurated at the Imperial 14, with the Baldwin-Melville Stock co. In The Confessions of a Wife, Lovell Alice Taylor has the leading role and exhibited exceptional ability, while William Delman, Forest Dawley, and Theodore Gamble contribute good work. Parted on Her Bridal Tour 21-22.

The Police of New York and Paris held forth at the Westminster 14-15, with a fair performance. Charles Howard and Jennie Austin, feature. Irwin's Big Show 15 follow. On Friday, 18, the Players offered Liberty Hall to good houses for the benefit of the Providence League in Hospital. The Maskers are hard at work on their production of Mrs. Jack, which will be presented at the Telma early in December. It will be without doubt, the best amateur attraction of the current season. H. P. HYLAND.

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WEEKLY

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PAWBUCKET—BIJOU (David B. Rufington): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

WOONSOCKET—OPERA HOUSE (Josh. E. Ogden): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

NEWPORT—OPERA HOUSE (Ellis B. Holmes, res. mgr.): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

SOUTH CAROLINA.

ORANGEBURG—ACADEMY (J. M. O'Dowd): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

CHARLESTON—ACADEMY (Charles B. Matthews): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

GREENVILLE—OPERA HOUSE (B. T. Whitmore): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

ABBEVILLE—OPERA HOUSE (A. B. Cheatham): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

FLORENCE—AUDITORIUM (F. Brand): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

SOUTH DAKOTA.

SIOUX FALLS—NEW THEATRE (Fred Becker): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

TENNESSEE.

MEMPHIS.

Mauds Adams Pleases—Mrs. Ficks Announced—Attractions of the Week.

Mauds Adams appearance at the Jefferson 9-10 was the dramatic crest of the season so far. She is well suited in what every woman knows. Mrs. Ficks comes 15. The Climax 17. At the Lyceum, Clara Lippman and co. appeared 12 in The Marriage of a Star. The Aborn English Grand Opera co. came for a limited engagement 14-15, giving in Trevelyan, Faust, Bohemian Girl, and Carmen. A Gentleman from Mississippi 15, 16.

The Man of the Hour at the Bijou for a week 14 drew an at popular prices. George Sidney comes 21. Manager Polish had a rather good bill at the Orpheum week 14, including Dan Barker, Porter J. White and co. Maxine's Models, Mr. and Mrs. Jimmie Barry, Marie Panton, Funnell and Tyson, and Valentine and Deoley. WILLIAM ANDREW SMITH.

KNOXVILLE—STAUD'S (Fritz Staud): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

NASHVILLE—VENDOME (W. A. Sheets): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

CHATTANOOGA—ALBERT (F. B. Albert): The Wolf 11; the performance; excellent co.; excellent production. The Grand Theatre opens 14. This is a new vaudeville theatre built of brick and tile, has a seating capacity of 1,100, with a large stage and is under management of M. L. Reis. The opening features will be Monsieur Fréchet, the Demoscoes, Harry Macburn, Stuart and Thompson, McBride, Parcell and Shelly, and Anna Jordan, etc.

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BRISTOL-HARLING OPERA HOUSE (Harry Bernstein): My Wife's Family 8. McEwen 7-12; good business. Charlotte Macpoda in concert 14 pleased fine house. Minstrel Boys 21-25. The Servant in the House 26.

COLUMBIA-OPERA HOUSE (William Barber): Polly of the Circus 21. Al. G. Field 25. Sins of the Fathers Dec. 11.

TEXAS.

DALLAS.

The Battle, with Wilton Lackaye, and Walker Whitelake in The Melting Pot.

The Battle, with Wilton Lackaye in the leading role, was the attraction at the Opera House week 10. The audience gave such enthusiastic reception to the play that Mr. Lackaye responded with a typical curtain talk. Following came Walker Whitelake in The Melting Pot. His support is good. Splendid house. Al. G. Field's Minstrels has the next date, with The Soul Kiss to follow.

L. LEE PANDRES.

SAN ANTONIO-OPERA HOUSE (Sidney H. Wells): Al. G. Field's Minstrels 8, 9, 10, 11, 12. O. each performance; Mr. Field's minstrels better this season than ever before. The Soul Kiss 7 to good business; much better than when seen here last season. Wilton Lackaye in The Battle 8, 9. Jeff De Angelis in The Beauty Spot 10, 11. A Gentleman from Mississippi 12. Al. H. Wilson in The Girl in the Blue 13. The Girl Behind the Counter 15-17. Bonnah 18. Going Some 19, 20. The Squaw Man 21. The Nigger 22-27; canceled. The Witching Hour 28, 29. Queen of the Moulin Rouge 27. Aborn Opera Co. 29-30. ROYAL (Joe Nix): The Youngsters, Ballard and Alberto, the Hidalgo, Spanish dancers; Sisters Karl and co., studies in black and white; The Three Dances in a farce. A Trip Around the World 30-5; fair business. ITEM: Adalaid Pollitzer, a San Antonio Girl, joined The Soul Kiss co. while here; Miss Pollitzer is very pretty, sings well, and it is the belief of her home people that she will make good. She is a sister of Wilton Lackaye, and is agent for the Opera House. HADEN P. SMITH.

GALVESTON-OPERA HOUSE (Charles T. Brian): Walker Whitelake in The Melting Pot 1 to good business. Mr. Whitelake received able support, and in particular from Florence Fisher, whose charming personality captivated the audience from the moment of her entrance. Al. G. Field's Minstrels 1; excellent production, to capacity house, matinee and night. Soul Kiss 4; fair co. and business. Black Patti 5, 6 to top-heavy house. Jefferson De Angelis in The Beauty Spot 8, with its bright lines and "catchy" melodies, pleased large audience. A Gentleman from Mississippi 9; co. and business only fair. Wilton Lackaye in The Battle 10; excellent performance, to good business. The Girl Behind the Counter 11 delighted big house. The Sedgewick Vaudeville co. 13-16 at popular prices drew well. Al. H. Wilson in The Girl in the Blue 17. Going Some 18. House of a Thousand Candies 21. John Mason 27. Frederick Ward Dec. 1. Man of the Hour 3. Goldenrod of Liberty 4. James T. Powers 6. Viola Allen 7.

SULPHUR SPRINGS-JEFFERSON (J. B. Thomas): The Squaw Man 11 to good business and a pleased audience. Professor William B. Patty, demonstrator of radium, liquid air, and wireless telegraphy, 12 to fair business. Georgia Minstrels, under canvas, to capacity; performance fair. Down in Dixie Minstrels 16. Cole and Rogers' Railroad Shows 17. A. G. Allen's Minstrels 21.

AUSTIN-HANCOCK (George H. Walker): Al. G. Field's Minstrels 7 to a large and pleased house. Soul Kiss 8; fair house. Person De Angelis in The Beauty Spot; packed house. Al. H. Wilson in The Girl in the Blue 9, matinee and night; both performances crowded and audience pleased.

WICHITA FALLS-WICHITA (Marlow and Stone): The Squaw Man 7; good co.; fair house. The Isle of Spies 9; good co.; pleased large house. The Facklers' Band 10; fair business. The Lottery Man 15. Stuphorus Cinderella 16. The Queen of the Moulin Rouge 18. Rip Van Winkle 19.

RAY CITY-GRAND (Oskar Korn): Vaudeville and pictures 7-12; business good. Isle of Spies 13. Squaw Man 24; advanced sale big. Matagorda County Fair and Carnival 23-25.

CLARKSVILLE-OPERA HOUSE (O. O. Gaines): The House of a Thousand Candies 10 to good business and satisfactory. Down in Dixie Minstrels 11, 12; good co., to fair business.

TEMPLE-EXCHANGE (Roy Ballings): Al. H. Wilson co. 11; fine co., to delighted packed house. Matinee Girl co. 13; fair co.; fair business; pleased. Squaw Man 18. Isle of Spies co. 22.

COMANCHE-OPERA HOUSE (E. W. Harris): Melba Palmer in repertoire; very good co., to small but well pleased audience; Miss Palmer is exceptionally good; more than worthy of the many compliments paid her.

SHERMAN-OPERA HOUSE (A. B. Saul): The Squaw Man 8; good business; pleased. Down in Dixie Minstrels 9 to capacity; well received.

GREENVILLE-KING OPERA HOUSE (Walter Bean): The Squaw Man 10; good co., pleased a medium-sized audience. The Isle of Spies 12 to the usual big and well-pleased house.

MARSHALL-OPERA HOUSE (W. J. Shiver): House of a Thousand Candies 12; fair business and co.—UNDER CANVAS: Dixie Minstrels 15.

GROESBECK-OPERA HOUSE (Angela Brothers): Billy Allen's Musical Comedy co. 9 pleased full house.

FORT WORTH-THYRE OPERA HOUSE (F. W. Greenwall): Al. H. Wilson in The Girl in the Blue 7, 8, with matinee; Mr. Wilson has many loyal supporters here. Al. G. Field, with the best minstrel he has ever had, delighted immense business at three per-

formance 9, 10. The Soul Kiss, with Ethel Gilmore as the dancer, had a good house 11; Miss Gilmore is one of the best dancers we have had in some time; entire co. very capable, especially singing of Olga Butler and Anna Finlay, and the comedy work of Wilton Lackaye.

Centennial from Mississippi 14; fair business. In Old Kentucky 15; fair business. Jefferson De Angelis in The Beauty Spot 16, 17. The Lottery Man, with William Russell, 18, 19. John Mason 21. Dick Bernard 23, 24. Janet Waldorf 25. James B. Hayward 26. G. W. Mulhally 27. A very good bill was presented 7-13, and good business was recorded. Moments Five, the best musical act ever played here; James Brockman received an ovation with his songs and character changes. Others were: Alice Berry, Monette, Miss Howard, Douglas, and Phil and Kennedy's Marching Band.—PRINCETON (Jo-

seph Arnold): Radcliffe and Hall, Black and McKee, Evans Lloyd and Gracely Whitehouse, Irving, and Fay and Clark; good bill and over-all business 7-13.—ITEM: Carol Warren, one of the principals in In Old Kentucky, is a local girl and received much praise for really excellent work.

LOGAN-THATCHER OPERA HOUSE (Hatch and Wilde): Cow and the Moon 8; fair co., to big house. Orpheum Vaudeville 10 had small house, though acts were excellent. Goddess of Liberty 11; good house, and was the best musical co. here for years. Time, the Place and the Girl 27. Madame Yaw Dec. 1.

UTAH.

SALT LAKE CITY.

The Ingersoll Stock in Miss Hobbs—A New Stock Company?—Vaudeville Offerings.

At the Salt Lake Theatre the concert given 2 by Lisa Lehman and a quartet of singers drew a large and fashionable audience. The singers were Blanche Tomlin, Fairgrave Turner, Hubert Eubank, and Julius Henry. Blanche Tomlin 7-9. In The Other Woman. Three Times week of 21.

The Garlick had a good week, presenting the Ingersoll Stock co. in Miss Hobbs. Margaret Dills, who has become very popular, had the leading role and played it charmingly. Jessie Fringle and Helen Collier were good. Walter R. Seymour and David Harbin were, as usual, popular.

At the Orpheum week of 6 Zillah Covington and Rose Wilbur, two favorites in Salt Lake, had a novel playlet of the rapid change style, in which two people play four characters each, and which made a decided hit. Simon and Shields in High Life in Jail were popular, as also was Harry Lenton and Anita Lawrence in their lively sketch in the Piano Store. Harry La Bella, The Two Hacketts, William and Warren, and Hansome the Magician made up a good bill.

At the Colonial John Mason and an excellent company presented The Witching Hour 3-5 to good business. The Goddess of Liberty 7-9. The Cow and the Moon 10-12.

The Schubert presented the Musical Stock co. in a program of Mirth and Music, drawing good business all the week.

At the Casino the Two Graces were popular in songs, dances, and lightning changes.

Willard Mack is on at the Majestic, giving a cowboy sketch. It is rumored that he will soon have a new stock co. O. E. JOHNSON.

VERMONT.

BARRE-OPERA HOUSE (John E. Hobbs, rec. mgr.): The Nigger 15; one of the best performances and costs seen here for some time; Fred Eric as Philip Morrow scored a big hit. Souma and His Band 15. The Gentleman from Mississippi 22.

ST. ALBANS-OPERA HOUSE (T. R. Waugh): Paid in Full 15; excellent co., to good business; one of the best of the season. The Nigger 17. A Gentleman from Mississippi 25.

NEWPORT-LANE'S OPERA HOUSE (H. E. Lane): America, hypnotist, 10-13 pleased good house. The June Agnost Players 17-23.

BELLOWS FALLS-OPERA HOUSE (Fox and Eaton): Souma's Band 15; full house.

VIRGINIA.

RICHMOND-ACADEMY OF MUSIC (Leo Wies): East Lynne 12. Ben-Hur 14-15; pleased capacity. My Man 22, 23.—BIOU (O. I. McKee): At the Mercy of Tiberius 14-19 pleasing good house. Through Death Valley 21-25.—COLONIAL (E. P. Lyons): Bill 14-16; Burgess and Clara, Helen Shipman, Barnetti and co., and pictures.

FAIRFAX-ACADEMY (Dan Reagan): S. H. McIn offered Murray and Mack in Finnigan's Hall 14; small but pleased house; cast included Ollie Mack, James D. Murray, Tom Fay, Bobbie Harrington, Fred Wilson, May Taylor, Mildred Cecil, and Elizabeth Purcell. Frederick the Great 21.

ROANOKE-ACADEMY (Tom Spencer): Ben-Hur 9, 10, matinee; excellent, to S. H. O. The Turning Point 17.—JEFFERSON (I. Schwartz): Woodford's Animal Circus, Helen Carmen, and Hyts and Hyts 14-19; pleased good house.

WINCHESTER-AUDITORIUM (F. H. Hable): St. Kimo pleased capacity 14. East Lynne to good business 16; very satisfactory. Time, Place and the Girl 20. The Wolf Dec. 2.

WASHINGTON.

SPOKANE.

James K. Hackett in Repertoire—The Baker Stock—A New Theatre Dedicated.

James K. Hackett played to large and appreciative audiences at the Auditorium Theatre, in Monsieur Beaumais 7, 8; Don Quixote's Return 9, 10 and Prisoner of Zenda 11, 12. His supporting co. was adequate. Ellen Beach Yaw 15. Madame X 16, 17. Virginia Harned in The Woman He Married 24-26.

The Baker Stock co. played to crowded houses at the Spokane Theatre in Little Johnny Jones week of 8. Henry Stockbridge, a new member, won instant favor in the title role. Mad Hatterford scored in the dual role of Goldie Gates and Miss Panchetta. Fifty Miles From Boston week of 13.

Ottile Hansensall, violinist, pleased a large audience at a recital 10. Olivia Dahl, soprano, and Arthur Fraser, accompanist, assisted.

A new theatre at Starbuck, Wash. was dedicated the evening of 5. A number of good entertainments are assured for the winter, according to Mr. Miller, the manager.

It is announced the Schubert club will give its first public appearance at the Auditorium Theatre Dec. 2. Frederick Bronschweiler is director of the club.

Milton W. Seaman, general business manager, and George L. Baker, general manager of the Baker Stock co., are in Spokane on business.

Word has been received from "Buffalo" Vernon, of Lewistown, Idaho, who is now in Los Angeles, that all arrangements have been completed for a wild west, 10-act, road show, which will be started from Lewistown at the beginning of the coming season. The performers and horses will go into training at the fair grounds in Lewistown. Word about the start of the year is in Vernon's intention to make Lewistown the regular winter quarters for the aggregation.

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TACOMA.

Texas Gaiety Made Hi. at the Tacoma—The Grand Theatre Changes Name.

The Grand Theatre came to the Tacoma 6, 7, and 8, and made two small audiences merry. This was presented by John P. Bloom, who accompanied the company. This entertainment should have been better patronized—perhaps the title is not a drawing one. Texas Gaiety won favorably for its good acting and pleasing voice. Harry Brown, the wealthy Brown, did good comedy. The World and His Wife drew a fair house. The role played by William Faver, whom as Don Ernesto was very different from him in which he has heretofore been seen, but he gave to it the same careful and artistic work that has made him a popular actor in this city. He was supported by a good company. The name of the Grand Theatre has been changed to the Majestic, but will continue in the line of vaudeville with Dean B. Morley as manager.

SEATTLE.

The Seattle Symphony Orchestra—Mrs. Wiggs—The Work of Clever Stock Companies.

At the Moore the Seattle Symphony orchestra gave its first popular concert of the season last night Nov. 6 before a large audience. The programme consisted of selections from Scandinavian music. De Wolf Hopper in A Matinee and 6-8, matinee 6, drew medium and large audiences. In the cast were Louise Brown, George Webb, Tris M. Morris, Sylvia Norris, Myrtle Gilbert, Eda Curry, Edward Marie, Matt Hensley, Fred Hensley, George Mack, and others. Part 10. The Woman He Married 11 and 12. The Kissing Girl 12-13. Mrs. Wiggs of the Cabbage Patch 6-12 was the attraction at the Grand, and the attendance ranged from medium to large houses. Blanche Chapman sustained the title role with effect. Gladys Miller, Thomas Altkin, and others of the company rendered excellent support. The Volunteer Orchestra 12-13.

At the Seattle the Baker Stock co. gave a good presentation of Under Southern Skies 6-12, which drew audiences ranging from small to capacity. Ethel Clifton as Lila Crofton sustained the role with skill and ability. In the cast were Marie Baker, Margo Dwyer, Neil Brown, Joseph Galbraith, Frank Donahoe, J. Frank Burke, Earl D. Dwyer, Dan Brown, and others. Same co. in The Man on the Box 12-13.

The Russell and Drew Stock co. at the Alhambra presented The Phantom Detective 6-12 in a manner that elicited the enthusiastic approval of audiences averaging good business. George Webb in the title role displayed his skill and command to the best advantage. In the cast were Tris M. Morris, Sylvia Norris, Myrtle Gilbert, Eda Curry, Edward Marie, Matt Hensley, Fred Hensley, George Mack, and others. Same co. in The Kissing Girl 12-13.

At the Loie the offering was The First Step 6-12, presented by a force of one act entitled in the title role, which played to houses ranging from small to capacity. In the cast were Tris M. Morris, Sylvia Norris, Myrtle Gilbert, Eda Curry, Edward Marie, Matt Hensley, Fred Hensley, George Mack, and others. Same co. in The Kissing Girl 12-13.

The wet weather which prevailed during the greater part of the week 6-12 somewhat affected the attendance at the theatres.

BENJAMIN W. MESSERVET.

SELENSBURG.—THEATRE (O. W. Hall): The Volunteer Orchestra 9.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): The Wheeling Minstrels 5: drew well for two performances. Haystack in The Man Who Owns Broadway 14: good co.; capacity house. Joseph Sheehan Opera co. 21. Merry Widow 24. 25.—VIRGINIA (Charles A. Feltner): Hyde's Theatre Party 21-22: good business. A Wonderful Night 23: E. O. The Square Man 24-25: fair business. In the Bishop's Carriage 14-15: good business. The Lion and the Lamb 17-18. Wildfire 24-25.—APOLLO (H. H. Rogers): Harry Bryant's Extravaganza 14-15: E. O. High Flyers 21-22.

CLARKSBURG.—OPERA HOUSE (Will Brown): Madame X 1: satiated. E. O. A Wonderful Night 2: good business. In the Bishop's Carriage 14-15: good business. The Lion and the Lamb 17-18. Wildfire 24-25.—APOLLO (H. H. Rogers): Harry Bryant's Extravaganza 14-15: E. O. High Flyers 21-22.

CHARLESTON.—BULEW (N. S. Burrows): Alladin Valentine 12: business and performance good. Four Pickers Stock co. 14-15. The Cat and the Fiddle 17. Graustark 21.

PANAMOR.—AUDITORIUM (W. E. Kemer): Alladin Valentine 12: business and performance good. Four Pickers Stock co. 14-15. The Cat and the Fiddle 17. Graustark 21.

WESTON.—CAMDEN OPERA HOUSE (Guy F. Green): The Cat and the Fiddle 17. Graustark 21. The Cat and the Fiddle 17. Graustark 21.

WISCONSIN.

MILWAUKEE.

Rosa Melville's Farwell Engagement Attracted Good Houses—Vaudeville and Burlesque.

This week's bill at the Majestic was made up of several very good numbers and plenty of variety to suit all tastes. The most spectacular act is furnished by Mlle. Valletta and her trained leopards. Gus Edwards' School Boys and Girls have an entertaining musical comedy, which the audience thoroughly enjoyed. Theodore as actor of the old school made a decided hit and won many friends with his drill stories, and Merrill and Otto appear in a humorous little dialogue that is charmingly natural. The balance of the bill includes Jack Courthouse co., the Herman Brothers, Hugh Leitch and Victor Gilman.

Rosa Melville, who is playing what has been announced as her farwell engagement in his Hopkins, seems to grow more popular as the years roll by, and the attendance this week at the performance of the pretty rural play has

been unusually large. A number of the old cast are appearing with "him" again this year. A well balanced bill of vaudeville is at the Crystal this week. There are five acts, all of them good, headed by the Original Newsboys Quartette, whose act is clean and enjoyable.

Others on the bill are Buck Brothers, Walman, Carl McCullough, and the Locomotive Sisters. A hair-raising act at the Empress this week is that of the Cycling Boats, who ride at breakneck speed within a revolving globe. Their act is a daring one and brings forth plenty of applause. Other acts include The Mille Four, Onionet Seymour, Nelson, Van Dyck and Fern, and Mr. and Mrs. Robert H. Koon.

The Great Bohemian Show is appearing at the Gayety with a unique and varied entertainment. The show teams with original features and is in the top-notch class.

Williams Imperials are presenting a good burlesque show at the Star this week. The co. is large and the performance is full of action.

MADISON.—FULLER OPERA HOUSE (Marcus Heiman): The Phantom Detective 12: drew a large audience; pretty and pleasing. The Gay Morning Glories 14 drew well; anything but elevating. Manager Heiman has promised Mayor Schubert that nothing of this character will ever be booked here again. Henry Miller 6. In Marriage a Prisoner 18. The House Next Door 19. The Man on the Box 20. Nobody from Starland 21.—ITEM: The Grand, for the past year picture house, has again opened as a vaudeville house under the management of George Marie.

APPLETON.—THEATRE (Charles A. Tabson): The Defender of Cameroun Dam 11: good entertainment; small house. The Cow Puncher 13 pleased fair house. Scharwenka. Polish pianist composer. 15 delighted large audience. The Chinatown Trunk Mystery 16. Kneisel Quartette 15. The Fighting Parson 20.—ITEM: The Bijou Theatre changes managers; the Bert Wall now being in charge. Better attractions have been booked, and a good season is expected.

FOND DU LAC.—HENRY BOYLE THEATRE (P. H. Haber): Mand Ballington Booth lecture, auspicious Citizens' Entertainment Course. 5: delighted full house. The Cow Puncher, matinee and night. 12: two fair houses. Miller and co. in Her Husband's Wife 17. The Fighting Parson 19. matinee and night. Hickman-Henney 22. Frances Starr 23. Lyman H. Howe 25.

RACINE.—THEATRE (Daniel M. Nye): Kneisel Quartette 10: fair patronage. The Gay Morning Glories 11: large business. The House 12: fine, to fair patronage. The House 13: good and drew two large audiences. The Lyman Twins 14: good but drew only fairly. The Alaskan 15. The Nigger 20 cancelled. The Farmer's Daughter 20. Allen Stock co. 21-25.

BELOIT.—WILSON'S OPERA HOUSE (E. H. Wilson): The Lyman Twins 10: pleased good house. The Morning Glory Burlesques 13 had big business. The Hickman-Henney co. commenced a week's engagement to big business 14.—GRAND (Appelby and co. Handelbreton): Vanderbille 7-12: business good.

OSHKOSH.—OPERA HOUSE (J. E. Williams): Alma, We Wound Dam 11: fair business. The Defender of Cameroun Dam 11: fair business. The Fighting Parson 13: good house; matinee and night. The Chinatown Trunk Mystery 15. Henry Miller in Her Husband's Wife 19.

EAU CLAIRE.—OPERA HOUSE (O. D. Moon): The Lottery Man 12: light business; fair attraction. Winning Brothers 13-15. Is Matrimony a Failure? 19. Seven Days 20. The Matinee Way 21. The Girl in the Kimono 26.

LA CROSSE.—THEATRE (Gare and Wohlberg): Frances Starr in The Matinee Way 11: large and well-pleased audience. Seven Days 12: light house. The Lottery Man 14: fair business.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): The Chinatown Trunk Mystery 13 to capacity house; co. gave first-class satisfaction. The House 16. Howe's Travel Pictures 23. The Climax 28.

WENOMAN.—THEATRE (F. A. Leavins): Allen Stock co. in Ethel May, the Mystery Girl. 5-12: excellent co.; packed house each night. The House 13.

WAUSAU.—OPERA HOUSE (C. C. Cane): The Chinatown Trunk Mystery 13. The House 21. Seven Days 22. Love Island 24. W. C. T. lodge will give a vaudeville 25.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edward F. Stahl): The Time, the Place, and the Girl 9: very good. To good business. Polly of the Circus 12 pleased fair business. The Godfather of Liberty 10. Gus Weinberg in The Burlesque 17. Lillian Russell in In Search of a Sinner 21. Richard Jose in Silver Threads Dec. 1. Jeff De Angelis in The Beauty Spot 5. The Climax 9. The Fortune Hunter 10. Arizona 15. Low Fields in The Girl Behind the Counter 17.

LARAMIE.—OPERA HOUSE (H. E. Root): The Time, the Place, and the Girl 10: excellent. To a crowded house. Goddess of Liberty 15. The Burlesque 17. The Burlesque has been booked in Laramie many times and each time failed to appear. The people are not expecting to see it this time. Manager Root has turned down two other co. for The Burlesque, and as the time is short it is believed that they will not appear 17.

CANADA.

TORONTO.

When All Has Been Said Pleaser Is Matrimony a Failure? and Other Bills.

When All Has Been Said was seen at the Royal Alexandra on Monday night before a large audience. The intensely human and emotional spirit of the play gripped the audience, and there were certain acts and crises for the author. Mr. Verth may be complimented on his dramatic taste. Master Thomas Goblin as William the boy, although only nine years of age, did remarkably well. William Gordon as creator in a delightful manner, as his role of Charles Balar. Emily Stevens as Mrs. Balar won praise for her rendering of a difficult part. Up and Down Broadway 14-19.

In Matrimony a Failure? was repeated at the Princess to very good results. Ethel Perry as Courtney Fudge and James Bradbury as Frank Bell were very good. William H. Crane in The Merry Widow 14-19. Brewster's Millions was the offering at the Grand and drew well. The co. could have been

improved upon, but the part of Monty Brewster was well taken by Carl Gerard, while the complementary role of Peggy was completely filled by Grace Miles, Thurston, 14-19.

Peter Donald and Nella Carson, presenting Alex McLean's Drama, were a success at Shen's this week. Mlle. Martha, a dainty sales, did some daring stunts on a trapeze, as an opener to the bill. Stuart Barnes, a monologist, who has been winning laurels in London of late was an instant favorite; another one was Miss Ray Cox in her repertoire of characterizations. Roselle Cassell's canines were indeed marvelous in their parts. The Juggling Normans, who are some jugglers, and Cassingham and Marion, acrobats, concluded the attractions.

MONTREAL.

The Merry Widow as Popular as Ever—Some Vaudeville Headliners.

La Boheme in Italian and Mignon in French were the bills for the week 14-19 at the Merry Widow and both were given capable productions—in the former Madame Paradisi scored in the role of Mimi and in the latter Marie Elba as Mignon and Alice Michot as Phyllis are with it to be credited with excellent performances. The orchestra under the direction of Agde Jacchia, was as usual a feature of the performance. Fedora and Tales of Hoffman 21-23. The Merry Widow seems to have lost none of her drawing powers judging by the crowded houses which greeted her at the Princess 14-19. The Merry Widow was prominent at quite a few performances. The opera was beautifully staged and co. and orchestra deserving of praise. Charles Menkin, Mabel Wilbur, R. E. Graham, Fred Frear, Harold Blake and Charles W. Kaufmann were in the leading roles. The Little Diamond 21-25.

Tom Nawa and co. are the head-liners at the Orpheum in an amusing sketch entitled When Pat was King. Kathleen Clifford has a singing act, the sensational feature of which is that she changes her costumes behind a screen on which her shadow can be seen—the changes themselves have little or no point. Sam Jordan, and Euse do a clever aerial act and there are a number of other good features.

At the National Paul Gavault's amusing comedy, which had a phenomenal run in Paris, La Petite Chocolatiere is the bill.

The ever popular Pauline Hall is the headliner at the Francaise. Edwin George, Somers and Law, Head and Smith, comedians, and Alma Waters and Herbert Frank in A Woman's Way are other items.

The Wise Guy in Society with Edmund Hayes as Spike Hennessy is the attraction at the Royal. Mr. Hayes is ably supported by Robert Archer and Marie Jansen and there is a large and good-looking chorus.

La Valera, a Spanish dancer, and the Todeo Trio are the vaudeville features at the Lyric. Carl Grey, the Comptess and party attended the performance of La Boheme 21.

W. A. TREMAYNE.

LONDON, ONT.—OPERA HOUSE (J. B. Minnick): Blanche Ring concluded a two nights' engagement 3 to good attendance, pleased. The Alaskan 5: two performances, to light attendance. The Merry Widow 10 proved as entertaining as ever and drew a full house. When All Has Been Said 14: thoroughly satisfactory performance to disappointing small attendance, probably owing to the fact that the play was not staged. The cast was even, the play well staged, and those who failed to attend missed a treat. Frederic Villiers, celebrated war correspondent, in illustrated lecture 16. Nat O. Goodwin in The Captain 17. Della Clarke in The White Snow 18. 19. Madame Sarah Bernhardt in a composite bill, including the second part of L'Alphonse, the fourth and fifth acts from Camille, and the second act from Jean D'Arc 24.

OTTAWA, ONT.—RUSSELL (P. Gorman): This Woman and This Man 15, 16 to fair business. When All Has Been Said 18, 19, and matinee.—DOMINION (Gus S. Greenleaf): Max Ruber's Animal, Mr. and Mrs. Frederick Vogel, Beatrice Ingram and co., Raymond and Carverly, Hal Merritt, Kewler and Lee, and Dennis Brothers are filling the house at each performance 14-19.—FAMILY: May Duryea and co. in The Importer and other high-class vaudeville 14-19. To very big business.—GRAND: Vaudeville and motion pictures to good business.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The Edith Warren Stock closed its first week 12 with two performances of The Crimson Stain; performances namable and business has been fairly satisfactory. Caste 14. City Court Band Concert 15. Warren Stock 16. To very big business of the March 17. 18. Orendella 19. Local amateurs, under the tutelage of Theodore H. Bird, 30-Dec. 3 in The Pearl of Savoy.—ITEM: W. S. Hawkins was in town 12-14, and left for Halifax, N. S.

DATES AHEAD

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issues dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): St. Louis, Mo. 21-26.

ADVENTURES OF POLLY (James Wall, mgr.): Milwaukee, Wis. 20-26. St. Paul, Minn. 27-Dec. 3.

ALL FOR HER (Hillard Wing, mgr.): Bloomington, Ind. 23, Wayne 24, Windsor 25, Norfolk 26.

ARISTOCRATIC TRAMP: Cawker City, Kan. 23.

ARSENÉ LUPIN (Charles Frohman, mgr.): Philadelphia, Pa. 14-19.

AS THE SUN SHINE DOWN (Arthur C. Alton, mgr.): Cincinnati, O. 20-26. Louisville, Ky. 27-Dec. 3.

AT THE MERRY OF THERIUS (Glaser and Stair, mgrs.): Atlanta, Ga. 21-26, Birmingham, Ala. 27-Dec. 3.

AT THE OLD CROSS ROADS (Arthur C. Alton, mgr.): Rochester, N. Y. 21-23, Syracuse 24-26.

AVIATOR, THE (Cohan and Harris, mgrs.): Chicago, Ill. Oct. 10-Dec. 3.

WAY MEANS (W. J. Brady, mgr.): New York City Aug. 23—Indefinite.

BACHNOR'S HONEYMOON (Southern: Leon A. Gilson, mgr.): Marion, Kan. 23, Newton 24, Augusta 25, Fredonia 26, Seaman 27, Humboldt 28, Wilson 29.

BARRIERS HURLED AWAY (Gashell-MacVitty-Carpenter Co., mgrs.): Chicago, Ill. Nov. 20—Indefinite.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Atlanta, Ga. 25, 26.

BATES, BLANCHÉ (David Belasco, mgr.): New York City Nov. 15—Indefinite.

BELEW, KYLL (Charles Frohman, mgr.): Boston, Mass. 21-26.

BEN-HUR (Klaw and Erlanger, mgrs.): Columbia, S. C. 21-26.

BERNHARDT, SARAH (W. F. Cohan, mgr.): Grand Rapids, Mich. 23, London, Ont. 24, Toronto 25, 26, Buffalo, N. Y. 27, 28, Rochester 29.

BEVERLY (Eastern: Delamater and Norris, mgrs.): Jackson, Mich. 23, Battle Creek 24, Owosso 25, Lansing 26.

BEVERLY (Western: Delamater and Norris, mgrs.): New Philadelphia, O. 23, East Liverpool 24, Wester 25, Cuyahoga 26, Lorain 27, Sandusky 28, Marion 29.

BLANEY, HARRY CLAY (Henry Plerson, mgr.): Chicago, Ill. 20-Dec. 3.

BLUE BIRD (Winthrop Ames, director): New York City Oct. 1—Indefinite.

BOWERY DISTRICTIVE (Eastern: H. Hilburn, mgr.): Baxton, Pa. 23, Lewisburg 24.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Columbus, O. 21-23, Dayton 24-26, Chicago, Ill. 27-Dec. 3, Davenport, Ia. 4.

BURKE, BILLIE (Charles Frohman, mgr.): Pittsburgh, Pa. 21-26.

CARTER, MRS. LESLIE (John Cort, mgr.): Cincinnati, O. 21-26, New York City 28—Indefinite.

CHECKERS (Stair and Havila, mgrs.): Chicago, Ill. 20-26, St. Louis, Mo. 27-Dec. 3.

CITY, THE (Messrs. Schubert, mgrs.): Chicago, Ill. 23.

CLIMAX, THE (United Play Co., Inc., mgrs.): Algonia, Ia. 23, Remontsburg 24, Hartley 25, Spencer 26.

COMAUTERS (Henry B. Harris, mgr.): New York City Aug. 15—Indefinite.

COMMITTEES (Co. 21: Henry B. Harris, mgr.): Chicago, Ill. Oct. 31—Indefinite.

COLLIER, WILLIAM (Low Fields, mgr.): New York City Nov. 25—Indefinite.

COUNTRY BOY (Henry B. Harris, mgr.): New York City Aug. 15—Indefinite.

COUNTRY BOY (Co. 21: Henry B. Harris, mgr.): Meriden, Conn. 23, Bridgeport 24, New Britain 25, New Haven 26.

COUNTY SHERRIFF (O. E. Woe, mgr.): Lancaster, Pa. 23, Lebanon 24, Phoenixville 25, Reading 26, Girardville 27, Carlisle 28, Berwick 29, Lancaster 30, Allentown 31.

COWBOY AND THE THIEF (Rowland and Clifford, mgrs.): Philadelphia, Pa. 21-26.

CRANE, WILLIAM H. (Charles Frohman, mgr.): Buffalo, N. Y. 23-26.

CROSMAN, HENRIETTA (Maures Campbell, mgr.): Philadelphia, Pa. 21-26.

DANCE, BOON (The TRAIL, (Eastern: Ben H. Howe, mgr.): Columbia, Pa. 24, Tarentum 25, Harrisburg 26, Lancaster 27, York 28, Bellefonte 29, West Chester Dec. 1, Lock Haven 2, Gettysburg 3.

DENIEL, BOON (ON THE TRAIL, (Western: S. Mitchell, mgr.): Delta, Poudre, S. D. 23, Rapid City, 24, Sturgis 25, Lead 26, Glasgow, Mont. 27, Malta 28, Harlem 30, Chinook Dec. 1, Harvey 2, Ft. Benton 3.

DEEP PURPLE (Lieber and Co., mgrs.): Chicago, Ill. Oct. 2—Indefinite.

DIXIE, HENRY E. (W. A. Brady, mgr.): Louisville, Ky. 21-23, Indianapolis, Ind. 24-26, Columbus, O. 25-30, Toledo Dec. 1-3.

DODGE, SANFORD (B. S. Ford, mgr.): Fresno, Cal. 23.

DODSON, J. E. (Cohan and Harris, mgrs.): Milwaukee, Wis. 20-23, South Bend, Ind. 24, Goshen 25, Muncie 26, Cincinnati, O. 27-Dec. 3.

DONALDSON, ARTHUR (Gus Hill, mgr.): Louisville, Ky. 21-26, Birmingham, Ala. 27-Dec. 3.

DORO, MARIE (Charles Frohman, mgr.): Philadelphia, Pa. 21-26.

DREW, JOHN (Charles Frohman, mgr.): New York City Sept. 5—Indefinite.

DRIFFING (Washington, D. C. 21-26).

EAST LYNNE (Charles Newcomb, mgr.): Beaville, Tex. 23, Rockford 25, 26.

EDSON, ROBERT (Henry B. Harris, mgr.): St. Louis, Mo. 27-Dec. 3.

ELI AND JANE (Harry Green, mgr.): Newport Ark. 24, Wynne 25, Marianna 26, Stuttgart 29, Memphis 30, Benton Dec. 1, Arkadelphia 2, Gordon 3.

ELLIOTT, GRETCH (Lieber and Co., mgrs.): Springfield, Mass. 24-26.

ELLIOTT, MAXINE (Messrs. Schubert, mgrs.): St. Louis, Mo. 27-Dec. 3.

FAIRBANKS, DOUGLASS (William A. Brady, mgr.): New York City Nov. 1—Indefinite.

FINAL SETTLEMENT (Monte Thompson, mgr.): Lowell, Mass. 24-26.

FISKE, MRS. (Harrison Grey Fiske, mgr.): New Orleans, La. 21-26, Mobile, Ala. 23, Pensacola, Fla. 29, Montgomery, Ala. 30, Birmingham Dec. 1, Atlanta, Ga. 2, 3.

FLAMING ARROW (E. F. Kreyer, mgr.): Brazil, Ind. 23, Vincennes 24, Olney, Ill. 25, Princeton, Ind. 26.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Boston, Mass. 24-26—Indefinite.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Los Angeles, Cal. 14-26.

FOURTH ESTATE (Lieber and Co., mgrs.): Columbus, O. 21-26.

GAMBLERS (Authors' Producing Co., mgrs.): New York City Oct. 31—Indefinite.

GENTLEMAN FROM MISSISSIPPI (Wm. A. Brady, mgr.): Ft. Smith, Ark. 23, Muskogee, Okla. 24, Tulsa 25, McAlester 26.

GEORGE, GRACE (William A. Brady, mgr.): Albany, N. Y. 23.

GET RICH QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York City Sept. 10—Indefinite.

GILLIETT, WILLIAM (Charles Frohman, mgr.): Boston, Mass. Oct. 21-Nov. 26.

GILMORE, BARNET (Havila and Nicolai, mgrs.): Newark, N. J. 21.

GILMORE, PAUL (Fred Gilmore and Carl Kneiser, mgrs.): Parkersburg, W. Va. 24, Marietta, O. 25, Charleston, W. Va. 26.

GIRL AND THE RANGER (Frank F. Prescott, mgr.): Calman, Tex. 23, Brownsville 24, Brady 25, Comanche 26, Stephenville 27, Dublin 30, Walnut Springs Dec. 1, Whitney 2, McGregor 3.

GIRL FROM THE U. S. A. (Central: Harry Scott, mgr.): Durant, Okla. 23, Ardmore 24, Oklahoma City 25, Purcell 26, Guthrie 27, El Reno 28, Holdrege 29, Chickasha 30, Lawton 31, Dewey 2.

GIRL FROM THE U. S. A. (Western: Harry Scott, mgr.): Wamegan, Pa. 23, York 24, Hanover 25, Annapolis, Md. 26, Centerville 27, Boston 28, Cambridge 29.

GIRL FROM THE U. S. A. (Southern: Harry Scott, mgr.): Columbia, S. C. 23, Albany 24, Gainesville 25, Neafie 26, Tennessee 27, Calhoun 28, Lake City, Fla. 30, Ocala 31, Deland 2.

GIRL IN THE TAXI (A. H. Woods Co., mgrs.): New York City Oct. 1—Indefinite.

GIRL OF THE MOUNTAIN (O. E. Woe, mgr.): Beaville, Pa. 24, Allentown 25, Atlantic City, N. J. 26, Vinland 27, Salem Dec. 1, Millville 2, Gloucester 3, Trenton 4.

GLASSER, VAUGHAN (Vaughan Glasser,

- MRS. J. Des Moines, Ia., 20-22, Omaha, Neb., 24-26, St. Joseph, Mo., 27-30, Leavenworth, Kan., Dec. 1, Lawrence, Kan., 2-5.
 GOODWIN, N. A. (Klaw and Erlanger, mgrs.): Toronto, Ont., 21-24, Rochester, N. Y., 25, 26, Philadelphia, Pa., 27-30.
 GRAUSTARK (Central): Baker and Castle, mgrs.: Boston, 21-24, Portsmouth, N. H., 25, 26, Concord, N. H., 27-30, Lawrence, Mass., 30, Portland, Me., 29, Augusta, 30.
 GRAUSTARK (Eastern): Baker and Castle, mgrs.: Arkansas City, Kan., 23, Winfield, 24, Newton, 25, Hutchinson, 26, Garden City, 27, Rocky Ford, Colo., 28, Pueblo, 29.
 GRAUSTARK (Western): Baker and Castle, mgrs.: Washington Court House, O., 23, Middletown, 24, New Castle, Ind., 25, Greenfield, 26, Hamilton, O., 27, Sermour, Ind., 28, Bedford, 29, Terre Haute, 30.
 GROOMING, W. J. (Daniel Arthur, mgr.): New York city Nov. 7—Indefinite.
 HARNED, VIRGINIA (Arthur J. Ayresworth, mgr.): Walla Walla, Wash., 23, Spokane, 24, 25, Wallace, Ida., 26, Missoula, Mont., 27, Hamilton, 28, Suite Dec. 1, Great Falls, 2, Seattle, 3.
 HEWELL IN LOVE WITH HIS WIFE (Rothner and Campbell, mgrs.): Norfolk, Va., 23, 24, Richmond, 25, 26, Washington, D. C., 27-30.
 HELLO, BILL (Frank Mahara, mgr.): Buxton, Ia., 24, 25, Grinnell, 26, Treason, 27, Keosauqua, 28, Odesa, 29, Iowa City, 30, West Liberty, 30, Winslow Dec. 1, Richmond, 2, Washington, 3.
 HER ONE FALSE STEP (Elliott and Allison, mgrs.): Adams, N. Y., 23, Oswego, 24, Newark, 25, Wellsville, 26, Westport, Pa., 27, 28, Canton, 29, Emporium, 30, St. Marys Dec. 1, Johnsonburg, 2, Smithport, 3.
 HILLARD, ROBERT (Frederic Thompson, mgr.): Atlanta, Ga., 23, 24.
 HODGE, WILLIAM (Lieber and Co., mgrs.): Philadelphia, Pa., 14-Dec. 10.
 HORTER, J. (George L. Baker, mgr.): Seattle, Wash., 21-24.
 HOUSE OF A THOUSAND CANDLES (Sim Allen, mgr.): Aberdeen, Miss., 23, Columbus, 24, Starkville, 25, Macon, 26.
 HOUSE OF A THOUSAND CANDLES (Co. A: Rowland and Gaskell's): Albert Lea, Minn., 23, Rochester, N. Y., Red Wing, 24, Little Falls, 25, St. Cloud, 27.
 HOUSE OF A THOUSAND CANDLES (Co. B: Rowland and Gaskell, mgrs.): Galveston, Tex., 23, Yakum, 24, Otero, 25, New Braunfels, 27, San Marcos, 28, Temple, 29, Lampasas, 30.
 HOUSE WITH THE GREEN SHUTTERS: Boston, Mass., 21-26.
 HILLINGTON, MARGARET (Edward W. Elmer, mgr.): Des Moines, Ia., 24.
 IMPORTANCE OF BEING EARNEST (Charles Frohman, mgr.): New York city Nov. 14—Indefinite.
 IN OLD KENTUCKY (A. W. Dingwall, mgr.): Kansas City, Mo., 21-26.
 IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Youngstown, O., 21-23, Akron, 24-26, Marion, 27, Van Wert, 28, St. Marys, 30, IRWIN, MA. (Wm. A. Brady, mgr.): New York city Nov. 7—Indefinite.
 IS MATRIMONY A FAILURE? (David Belasco, mgr.): Minneapolis, Minn., 20-23, St. Paul, 24-26, Omaha, Neb., 27-30, Des Moines, Ia., Dec. 1, Ottumwa, 2, Atchison, Kan., 3.
 KIDNAPED FOR MILLIONS (Eugene Perry, mgr.): New York, Mo., 23, Greenbrier, 24, Edina, 25, La Belle, 26.
 LEIGH, BERT (Harry P. Brown, mgr.): Marianna, Fla., 23, Pensacola, 24, Mobile, Ala., 25, Scranton, Miss., 26, Biloxi, 28, Gulfport, 29, Hattiesburg, 30, Demopolis Dec. 1, Meridian, 2, Selma, Ala.
 LIGHT ETHERAL (M. E. Rice, mgr.): Pittsburgh, Pa., 21-26.
 LILY, THE (David Belasco, mgr.): Brooklyn, N. Y., 21-26, Philadelphia, Pa., 28-Dec. 10.
 LIPMAN, LIPMAN (William A. Brady, mgr.): Atlanta, Ga., 21-23, Jacksonville, Fla., 24-26, Savannah, Ga., 27-29, Charleston, S. C., 30, Dec. 1.
 LORIMER, WRIGHT (William A. Brady, mgr.): Providence, R. I., 28-Dec. 3.
 MACAULEY, WILLIAM (Jas. A. Feitz, mgr.): Springfield, Ill., 23, Ft. Scott, Kan., 26, Pittsburgh, 27, Iowa, 28, Chautau, 29, Parsons, 30.
 MADAME X (Eastern): Henry W. Savage, mgr.: Philadelphia, Pa., 14-Dec. 10.
 MADAME X (Southern): Henry W. Savage, mgr.: Charleston, S. C., 23, 24, Savannah, Ga., 24-26, Jacksonville, Fla., 27-29, Albany, Ga., 30, Columbus Dec. 1, Macon, 2, 3.
 MADAME X (Western): Henry W. Savage, mgr.: Seattle, Wash., 20-26, Victoria, B. C., 27, Vancouver, 29, 30, Tacoma, Wash., Dec. 1, Aberdeen, 2.
 MALLORY, OLIVIER (D. H. Cook, mgr.): Edinboro, N. Y., 23, Clayville, 24, Fort Henry, 25, Salem, 26.
 MAN OF THE HOUR (Felix Haney, mgr.): Blairsville, Pa., 23, McKeesport, 24, Washington, 25, Waynesburg, 26, Erie, 27, Erie, 28, Erie, 29, Erie, 30.
 MAN ON THE BOX (F. E. Truesdale Brothers, mgrs.): Paducah, Ky., 24, Harrisburg, Ill., 26, Collinsville, 27, Edwardsville, 28, Litchfield, 29, Hillsboro, 30, Pana Dec. 1, Centralia, 2, Elmhurst, 3.
 MAN ON THE BOX (Co. O: Truesdale Brothers, mgrs.): Clay Center, Neb., 23, Seward, 25, Ulysses, 26, David City, 28, Scribner, 29, Wisner, 30, Stanton Dec. 1, Neligh, 2, O'Neill, 3.
 MAN ON THE BOX (Boyd Truesdale, mgr.): Beloit, Wis., 23, Freeport, Ill., 24, Rockford, 25, Hight, 26, Aurora, 27, Joliet, 28, Peru Dec. 1, Sterling, 2, Davenport, Ia., 3, Rock Island, 4.
 MANN, LOUIS (William A. Brady, mgr.): Milwaukee, Wis., 20-26.
 MANTRELL, ROBERT (William A. Brady, mgr.): Chicago, Ill., 14-26.
 MERRAN, JOHN (Monte Thompson, mgr.): Dover, N. J., 24.
 MELVILLE, ROSE (J. R. Stearns, mgr.): St. Paul, Minn., 20-26, Minneapolis, 27-Dec. 3.
 MESSAGE FROM RENO (H. M. Horkheimer, mgr.): Buffalo, N. Y., 21-23.
 MILDRED X AND BOULEVER (Harry Rousiere, mgr.): Alliance, O., 23, Steubenville, 24.
 MILLER, HENRY (Klaw and Erlanger, mgrs.): St. Paul, Minn., 20-23, Minneapolis, 24-26.
 MINOR, GIRL (Merle H. Norton, mgr.): Monongah, W. Va., 23, Connellsville, Pa., 24, Mannington, W. Va., 25, West Union, 29, Fennersburg, 30.
 MONTANA LIMITED: Baltimore, Md., 21-26.
 MOTHER (William A. Brady, mgr.): New York city Sept. 1—Indefinite.
 MUMMY AND THE HUMMING BIRD (Paul Gilmore, mgr.): Fred O. Gilmore, mgr.: Dunbar, N. Y., 23, Westport, 26.
 NAEIMOVA, ALA (Messrs. Shubert, mgrs.): Los Angeles, Cal., 21-26.
 NEILSON, JULIA, AND FRED TERRY (Klaw and Erlanger, mgrs.): New York city Oct. 24-Dec. 1.
 NINETY AND NINE (W. T. Borer, mgr.): St. Louis, Mo., 20-26, East St. Louis, Ill., 27-30, Peoria Dec. 1-3.
 O'HARA, FISKE (Al. McLean, mgr.): Providence, R. I., 21-26, Worcester, Mass., 28-Dec. 3.
 OUR NEW MINISTER (Harry Doel Parker, mgr.): Seattle, Wash., 20-23, Everett, 27, Bellingham, 28, Victoria, B. C., 29, Westminster, 30, Vancouver Dec. 1, Hilsenburgh, Wash., 2, North Yakima, 3.
 PAID IN FULL (Waggonhall and Kemper, mgrs.): Adams, N. Y., 23, Amsterdam, 24.
 PAID IN FULL (Waggonhall and Kemper, mgrs.): Toledo, O., 20-23, Grand Rapids, Mich., 24-28, Chicago, Ill., 27-Dec. 3.
 PAIR OF COUNTRY KIDS (Western): H. W. Link, mgr.: Madison, S. D., 23, Missouri Valley, 24, Schuyler, Neb., 25.
 POLL OF THE CIRCUS (Frederic Thompson, mgr.): Indianapolis, Ind., 21-23, Columbus, O., 24-26.
 PORT OF MISSING MEN (Roland and Gaskell, mgrs.): Pratt, Kan., 25, Hutchinson, 26, St. John, 27, Dodge City, 28, Lansing, 29, Sterling, 30, McPherson, 30.
 POST, GUY BATES (Wm. A. Brady, Ltd., mgrs.): Kansas City, Mo., 30-36.
 POYNTER, BRULAH (Harry J. Jackson, mgr.): Kansas City, Mo., 30-35, Memphis, Tenn., 27-Dec. 1.
 PRINCE OF HIS RACE (Oscar Graham, mgr.): Hillsboro, Tex., 23, Mart, 24, Calver, 25, Groesbeck, 26.
 REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): New York city Oct. 3—Indefinite.
 ROBERTSON, FORBES (Messrs. Shubert, mgrs.): Baltimore, Md., 20-26, Brooklyn, N. Y., 28-Dec. 3.
 ROBALIND AT THE RED GATE (Eastern): Gaskell-MacVitty-Carpenter Co., mgrs.: Evansville, Ind., 23, 24, Henderson, Ky., 25, Hopkinsville, 26, Nashville, Tenn., 27-Dec. 3.
 ROBALIND AT THE RED GATE (Western): Gaskell-MacVitty-Carpenter Co., mgrs.: Mitchell, S. D., 23, Sioux Falls, 24, Cherokee, Ia., 25, Webster City, 26, Ft. Dodge, 27, Iowa Falls, 28, Charles City, 29.
 ROHARY (W. T. Gaskell and Karl G. MacVitty, mgrs.): Superior, Wis., 24, Hibbing, Minn., 25, Virginia, 26, Duluth, 27-30, Little Falls, Dec. 1, Stillwater, 2, Winona, 3, Mankato, 4.
 ROHARY (Rowland and Clifford, Inc., mgrs.): Chicago, Ill., 13-26, Hammond, Ind., 27, Indianapolis, 28-Dec. 3.
 ROHARY (Rowland and Clifford, Inc., mgrs.): Brooklyn, N. Y., 21-26.
 ROHARY (Rowland and Clifford, Inc., mgrs.): Philadelphia, Pa., 21-26.
 ROUND UP (R. J. Cohen, mgr.): Philadelphia, Pa., 14-26, Baltimore, Md., 28-Dec. 3.
 ROYAL SLAVE (Geo. H. Bubb, mgr.): Lawler, Ia., 23, Charles City, 24, Cresco, 25, Minn., 26, Winnebago, 27, Lake Crystal, 30.
 ROYAL SLAVE (Eastern): J. M. Jacobs, mgr.: Windber, Pa., 23, Latrobe, 24, Irwin, 25, Tarentum, 26, Blairsville, 28, Barnesboro, 29, Shenando, 30.
 RUSSELL, LILLIAN (Joseph Brooks, mgr.): Victor, Colo., 23, Pueblo, 24, Orono, U. S., 25, San Francisco, Cal., 28-Dec. 10.
 ST. ELMO (Glaser and Stair, mgrs.): Washington, D. C., 21-26, Pittsburgh, Pa., 28-Dec. 3.
 SCOTT, CYRIL (Messrs. Shubert, mgrs.): Indianapolis, Ind., 21-23.
 SEARS, ERLDA (New York city Nov. 23—Indefinite).
 SEVEN DAYS (Waggonhall and Kemper, mgrs.): Watertown, N. Y., 23, Gloverville, 26.
 SEVEN DAYS (Waggonhall and Kemper, mgrs.): Boston, Mass., Oct. 24—Indefinite.
 SEVEN DAYS (Waggonhall and Kemper, mgrs.): New York city Nov. 23—Indefinite.
 SEVENTH DAUGHTER (Lieber and Co., mgrs.): Chicago, Ill., Nov. 13—Indefinite.
 SHOEMAKER, THE (Gus Hill, mgr.): Chicago, Ill., 20-26, Milwaukee, Wis., 27-Dec. 3.
 SILVER THROAT (Western): Waggonhall and Kemper, mgrs.: Olathe, Kan., 24, Ottumwa, 25, Creston, 26, Omaha, Neb., 27-30, Norfolk Dec. 1, Sioux City, Ia., 2, 3.
 SINS OF THE FATHER (George H. Brennan, mgr.): Pensacola, Fla., 23, Mobile, Ala., 24, Biloxi, Miss., 25, Hattiesburg, 26, Demopolis, 27, Birmingham, Ala., 28, Dec. 1, Annapolis, 2, Gadsden, 3.
 SIS PERKINS (O. Jay Smith, mgr.): Dover, Del., 23, Cambridge, Md., 24, Havre de Grace, 25, Columbia, Pa., 26, York, 27, Gettysburg, 28, Berkey Springs, W. Va., 29, Hancock, Dec. 1, Cumberland, 2, Clarksburg, W. Va., 3.
 SKINNER, OTIS (Charles Frohman, mgr.): Chicago, Ill., 21-Dec. 3.
 SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert, mgrs.): Boston, Mass., 14-Dec. 3, New York city 5-31.
 SPROKLED NOSE (Charles Frohman, mgr.): New York city Nov. 21—Indefinite.
 SPENDTHRIFT (Frederic Thompson, mgr.): Chicago, Ill., Nov. 14—Indefinite.
 SPENDTHRIFT (Frederic Thompson, mgr.): Memphis, Tenn., 24-26.
 SPOONER, OSCAR (H. W. Little, mgr.): Knoxville, Tenn., 21-26, Birmingham, Ala., 27-Dec. 3.
 SQUAW MAN (Willis Amusement Co., mgrs.): Franklin, Pa., 23, Oil City, 24, Warren, 25, Bradford, 26.
 SQUAW MAN (H. E. Pierce and Co., mgrs.): Virginia, Tex., 23, Bay City, 24, Wharton, 25, Brenham, 26, Houston, 28, Beaumont, 29, Fort Arthur, 30.
 SQUAW MAN (Western): H. E. Pierce and Co., mgrs.: Hastings, Neb., 23, Concordia, Kan., 24, Clay Center, 25, Junction City, 26, Lawrence, 27, Orono, 28, Ottumwa, 29, Cedar Rapids, 30, Clinton Dec. 1, Freeport, Ill., 2, Rockford, 3, Moline, 4, Muscatine, Ia., 5.
 STARR, FRANCES (David Belasco, mgr.): Milwaukee, Wis., 24-26, Indianapolis, Ind., 28, 29, Dayton, O., 30.
 TEMPEST, MARIE (Chas. Frohman, mgr.): Grand Rapids, Mich., 24.
 THREE, THE (A. H. Woods Co., mgrs.): Brooklyn, N. Y., 21-26.
 THREE, THE (A. H. Woods Co., mgrs.): Grand Rapids, Mich., 20-23.
 THIRD DEGREE (Henry B. Harris, mgr.): St. Louis, Mo., 20-26.
 THOUGH DEATH VALLEY (O. L. Crane, mgr.): Columbus, O., 24-26, Akron, 27-29.
 THURSTON, ADELAIDE (Cohan and Harris, mgrs.): Kansas City, Mo., 30-36.
 UNCLE TOM'S CABIN (Al. W. Martin's, W. Kibbe, mgrs.): Galveston, Ill., 23, Moline, 24, Geneseo, 25, Rock Island, 26, Davenport, 27, 28.
 UNCLE TOM'S CABIN (Leon Washburn, mgr.): Jefferson City, Mo., 22-23.
 UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Coffeyville, Kan., 23, Joplin, Mo., 24, Pittsburg, Kan., 25, Brainerd, Mo., 26, St. Paul, Minn., 27, Scott, Kan., 28, Clinton, Mo., 29, Sedalia, 30, Columbia Dec. 1, Moberly, 2, Hannibal, 3.
 VIRGINIAN, THE (Kilke La Shelle Co., mgrs.): Indianapolis, Ind., 24-26.
 WALDMANN, EDWARD (W. L. Carter, mgr.): Easton, Pa., 24, Westbury, N. Y., 25, Riverhead, 26.
 WANTS, FREDERICK (Little Rock Ark., 24.
 WARNER, H. R. (Lieber and Co., mgrs.): New York city 21-26.
 'WAY DOWN EAST (Wm. A. Brady, mgr.): Chicago, Ill., 13-26.
 WHEN ALL HAS BEEN SAID (Lieber and Co., mgrs.): Philadelphia, Pa., 21-26.
 WHITE CAPTIVE, THE: Philadelphia, Pa., 21-26.
 WHITE SQUAW (Louis F. Werba, mgr.): Stratford, Ont., 23, Woodstock, 24, St. Thomas, 25, London, 26, Toronto, 27-Dec. 3.
 WHITELAND, Wm. K. (Lieber and Co., mgrs.): Little Rock, Ark., 22, 23.
 WILDFIRE (Harry Doel Parker, mgr.): New Philadelphia, O., 25, Wheeling, W. Va., 24-26, Youngstown, O., 25-30, Akron Dec. 1-3.
 WILSON, AL. H. (Sidney S. Ellis, mgr.): New Orleans, La., 20-24.
 WILSON, FRANCIS (Charles Frohman, mgr.): Washington, D. C., 21-26.
 WINE, THOMAS A. (William A. Brady, mgr.): New York city 14-26.
 WOLF (Blair and Havila, mgrs.): Buffalo, N. Y., 21-26, Cleveland, O., 27-Dec. 3.
 STOCK COMPANIES.
 ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 28—Indefinite.
 ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 14—Indefinite.
 ARVING-BENTON (Geo. S. Benton, mgr.): Indianapolis, Ind., Sept. 6—Indefinite.
 AUDITORIUM (Geo. L. Lauba, mgr.): Kansas City, Mo., Nov. 9—Indefinite.
 BAKER (George L. Baker, mgr.): Spokane, Wash., Sept. 4—Indefinite.
 BAKER (George L. Baker, mgr.): Seattle, Wash.—Indefinite.
 BAKER (George L. Baker, mgr.): Portland, Ore., Nov. 15—Indefinite.
 BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Providence, R. I., Nov. 14—Indefinite.
 BARKER ROGER (Frank M. Horrocks, mgr.): South Bend, Ind., Oct. 17—Indefinite.
 BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—Indefinite.
 BLOOM (Pawtucket, R. I., Aug. 3—Indefinite).
 BLOOM (Kilme and Gaskell, mgrs.): Chicago, Ill., July 2—Indefinite.
 BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.
 BITTNER, BILL: Tulsa, Okla., Oct. 24—Indefinite.
 BOSTON PLAYERS (George O. Wilson, mgr.): Baltimore, Md., Nov. 21—Indefinite.
 BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—Indefinite.
 CALUMET (John T. Connors, mgr.): South Chicago, Ill., Sept. 4—Indefinite.
 COLLEGE (T. C. Gleason, mgr.): Chicago, Ill., Nov. 7—Indefinite.
 CONNOLLY, CHAS. D.: Dubuque, Ia., Sept. 18—Indefinite.
 CORNELL, HARRY (J. W. Gillette, mgr.): Butte, Mont., Aug. 14—Indefinite.
 CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 14—Indefinite.
 CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 2—Indefinite.
 DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—Indefinite.
 DOMINION PLAYERS (W. R. Lawrence, mgr.): Winnipeg, Man.—Indefinite.
 EMER, J. (Monte Thompson, mgr.): Holyoke, Mass.—Indefinite.
 FORBES (Gus A. Forbes, mgr.): Brooklyn, N. Y., Sept. 2—Indefinite.
 FOREPAUGH (George Fish, mgr.): Cincinnati, O., Sept. 18—Indefinite.
 GARRICK (Grand Rapids, Mich., Aug. 21—Indefinite).
 GARRITY, HARRY: Los Angeles, Cal.—Indefinite.
 GERMAN: Cincinnati, O., Oct. 2—Indefinite.
 GERMAN: Milwaukee, Wis., Sept. 23—Indefinite.
 GERMAN (Mrs. F. Webb, mgr.): St. Louis, Mo., Oct. 2—Indefinite.
 GERMAN (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 24—Indefinite.
 GERMAN (Theodore Burzath, mgr.): New York city, Sept. 24—Indefinite.
 GIBSON, Los Angeles, Cal., July 18—Indefinite.
 GORMAN: Lincoln, Neb., Aug. 29—Indefinite.
 GRAND (M. Koenig, mgr.): Reading, Pa., Oct. 24—Indefinite.
 HALL'S ASSOCIATE PLAYERS: Key West, Fla., Oct. 22—Indefinite.
 HAYLIN: St. Louis, Mo., Aug. 7—Indefinite.
 HAYWARD, GRACE (George Amusement Co., mgrs.): Chicago, Ill., Sept. 3—Indefinite.
 HOLDEN PLAYERS: Cincinnati, O., Oct. 2—Indefinite.
 HOWARD: Washington, D. C., Oct. 24—Indefinite.
 IDEAL (M. Mapes, mgr.): Port Huron, Mich.—Indefinite.
 IMPERIAL THEATRE (Kilme and Gaskell, mgrs.): Chicago, Ill.—Indefinite.
 INFLA: South Bend, Ind., Sept. 4—Indefinite.
 INGERSOLL (William Ingersoll, mgr.): Salt Lake City, U. S., Sept. 4—Indefinite.
 KEENE LOHRAINE (H. L. Lawrence, mgr.): Bloomington, Ill.—Indefinite.
 KEITH (James E. Moore, mgr.): Portland, Me.—Indefinite.
 KING AND LYNN: Auburn, N. Y.—Indefinite.
 KING, JOSEPH (Joseph King, mgr.): Lancaster, Pa., Sept. 6—Indefinite.
 LAWRENCE (Fred Lawrence, mgr.): Seattle, Wash., July 24—Indefinite.
 LORCH, THEODORE: Little Rock, Ark.—Indefinite.
 LYCHUM (Louis Phillips, mgr.): Brooklyn, N. Y.—Indefinite.
 LYRIC: Minneapolis, Minn.—Indefinite.
 LYRIC VAUGHAN (Charles Burton, mgr.): Toledo, O., Oct. 17—Indefinite.
 MACK, WILLARD: Salt Lake City, U. S., Sept. 5—Indefinite.
 MAJESTIC PLAYERS: Riverside, Cal., Sept. 26—Indefinite.
 MAJESTIC THEATRE (C. P. Farrington, mgr.): Schenectady, N. Y.—Indefinite.
 MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill.—Indefinite.
 MINNEQUA: Pueblo, Colo.—Indefinite.
 MOORE, FREDERICK E.: Salt Lake City, U. S., Oct. 10—Indefinite.
 NATIONAL: Montreal, P. Q., Aug. 15—Indefinite.
 NELSON, MARIE (Rodney Ranous, mgr.): Chicago, Ill., Sept. 1—Indefinite.
 NEW CATHEDRAL (Kilme and Gaskell, mgrs.): Chicago, Ill., Aug. 14—Indefinite.
 NEW THEATRE (Winthrop Ames, director): New York city Nov. 7—Indefinite.
 NEW THEATRE (Frank Knower, mgr.): Cohoes, N. Y., Sept. 12—Indefinite.
 NICKERSON BROTHERS: Independence, Kan., Oct. 10—Indefinite.
 NORTH BROS. (North Bros., mgrs.): Tonawanda, Kan., Aug. 28—Indefinite.
 NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—Indefinite.
 OPERA HOUSE PLAYERS: Paterson, N. J.—Indefinite.
 ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—Indefinite.
 PARTILLO (W. A. Partello, mgr.): Calgary, Alta., Can.—Indefinite.
 PASSAIO: Passaic, N. J.—Indefinite.
 PAYCEN (E. S. Lawrence, mgr.): Toledo, O., Aug. 28—Indefinite.
 PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 28—Indefinite.
 PAYTON'S BLIND (Corse Payton, mgr.): Brooklyn, N. Y.—Indefinite.
 PAYTON'S LEE AVE. (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 28—Indefinite.
 PEOPLE'S, PHIL: Mich., Sept. 5—Indefinite.
 PEOPLE'S (Wm. W. Truesdale, mgr.): Cedar Rapids, Ia.—Indefinite.
 PERUCHI-GYPERNE (O. D. Peruchi, mgr.): Tampa, Fla.—Indefinite.
 PLAINFIELD (Harry Brunell, mgr.): Plainfield, N. J., Sept. 2—Indefinite.
 PRICH, NICKERSON: Independence, Kan., Oct. 10—Indefinite.
 PRINCES: Des Moines, Ia., Aug. 28—Indefinite.
 PRINCE: Davenport, Ia.—Indefinite.
 PRINGLE, DELLA: Boise City, Ida., Aug. 23—Indefinite.
 ROTHNE-DORNER (A. G. Dorner, mgr.): Elmira, N. Y., Oct. 2—Indefinite.
 ROD'S PLAYERS (L. J. Rodrigues, mgr.): Dayton, O., Aug. 12—Indefinite.
 ROSS, L. DREW: Seattle, Wash., Aug. 23—Indefinite.
 SCHILLER PLAYERS (H. A. Schiller, mgr.): Savannah, Ga., Sept. 18—Indefinite.
 SPOONER, EDNA MAY (Mary Gibbs Spooner, mgr.): Jersey City, N. J., Oct. 1—Indefinite.
 STAMFORD: Stamford, Conn., Aug. 28—Indefinite.
 TURNER, CLARA (W. F. Barry, mgr.): Philadelphia, Pa.—Indefinite.
 VAN DYKE-BATON (C. Mack, mgr.): Des Moines, Ia., Nov. 14—Indefinite.
 VERNON (Kash and Keller, mgrs.): Zanesville, O., Oct. 31—Indefinite.
 WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.—Indefinite.
 WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27—Indefinite.
 TRAVELING STOCK COMPANIES.
 ALLEN, ESTELLE (Alfred Allen, mgr.): Jamestown, N. Y., 21-26.
 AVERY STRONG (Monte Thompson, mgr.): Westbury, R. I., 21-26, Taunton, Mass., 28-Dec. 3.
 BROWN, KIRK (J. T. Macneley, mgr.): York, Pa., 21-26.
 BUCKLEY, LOUISE (Harry Hamilton, mgr.): Oakland, Cal., 20-Dec. 5.
 CHAUNCEY-KEFFER (Fred Chauncey, mgr.): Butler, Pa., 21-26.
 CHICAGO STOCK (Chas. H. Romken, mgr.): Meadville, Pa., 21-26, Oil City, 27-Dec. 3.
 CHOATE DRAMATIC (Harry Choate, mgr.): Carthage, Ill., 21-26.
 CULHANE'S COMEDIANS (W. E. Culhane, mgr.): Pottsville, Mich., 21-26.
 DOROTHY (M. A. Reid, mgr.): Pawtucket, R. I., 21-26.
 EARLE (L. A. Earle, mgr.): Tiffin, O., 21-26.
 GEORGE, GLADY (Joseph H. Geuner, mgr.): Chillicothe, O., 21-26.
 GORDON'S ASSOCIATE PLAYERS: Waterloo, Ia., 21-26.
 GRANT STERN: Muscatine, Ia., 21-26.
 HALL, DON O.: Fond du Lac, Wis., 21-26.
 HARRIS, CHARLES H.: Southboro, Mass., 21-23, Southamptown, 24-26.
 HENDERSON (W. J. and R. B. Henderson, mgrs.): Concord, N. H., 21-26.
 HICKMAN-BERRY (Harry O. Lion, mgr.): Oakbrook, Wis., 21-26, Manitowish, 22-Dec. 3.
 HILLMAN'S IDEAL (Lucy M. Hayes, mgr.): Red Cloud, Neb., 21-24.
 HILLMAN'S (P. P. Hillman, mgr.): Grand Island, Kan., 21-26, Colby, 27-Dec. 3.
 KITH (Chas. A. Keith, mgr.): Beaver Falls, Pa., 21-26, Newark, O., 22-Dec. 3.
 KELLEY, SEYMOUR: Fairbank, Minn., 21-26, Red Wing, 22-Dec. 3.
 KEMPTON COMEDY: Hubbard, Neb., 21-26.
 KLAKE, GLADY (J. B. Hailford, mgr.): Birmingham, Mass., 21-26, Haverhill, 22-Dec. 3.
 LA FORT, MAR (Joe McInroe, mgr.): Jackson, Mich., 21-26.
 LEWIS (W. F. Lewis, mgr.): Sterling, Colo., 21-26.
 LONG, FRANK E. (Frank E. Long, mgr.): Calumet, Mich., 21-26.
 LYCHUM COMEDY (Kemble and Sinclair's): Union City, Ind., 21-26.
 MAHER, PHIL (Lester E. Smith, mgr.): Wilkes-Barre, Pa., 21-26, Waverly, N. Y., 22-Dec. 3.
 MORRY (L. O. Morris and Fletcher's): Garden City, Kan., 21-26, Cimarron, 22-Dec. 3.
 MURRAY-MACKAY (Jas. J. Murray, mgr.): Hallertown, Ont., 21-23, New Liskert, 24-26, Cobalt, 25-Dec. 3.
 OTT, PHIL, COMEDIANS: Sarsen Lake, N. Y., 21-26, Watertown, 24-26.
 PICKERS FOUR (Willis Pickett, mgr.): Winston-Salem, N. C., 21-26.
 SHANNON BROTHERS (Harry Shannon, mgr.): St. Marys, O., 21-23, Waterford, Pa., 24-26.
 SPRAUS, BALDWIN (Ray McDowell, mgr.): Keith, Ind., 21-26.
 SPENCE THEATRE (Harry Spence, mgr.): Ashland, Kan., 21-26, Coldwater, 24-26, Modford, Okla., 25-30, Blackwell Dec. 1-3.
 STANLEY, FORREST: Danbury, Conn., 21-26.
 TAYLOR (H. W. Taylor, mgr.): Northboro, Pa., 21-26, Phoenixville, 22-Dec. 3.
 TEMPEST (J. L. Tempest, mgr.): Iilon, N. Y., 21-26.
 YALE (Monte Thompson, mgr.): Lawrence, Mass., 21-23, Haverhill, 24-26, Lowell, 25-26, Gloucester Dec. 1-3.
 OPERA AND MUSICAL COMEDY.
 ABOON OPERA (Milton and Sargent Abboon, mgrs.): Galveston, Tex., 23, 24, Houston, 25, San Antonio, 26-Dec. 1, Austin, 2, Waco, 3.
 ALLEN MUSICAL COMEDY (Billy Allen, mgr.): Tulsa, Okla., 30-36.
 ALMA, WHERE DO YOU LIVE? (Joseph H. Weber, mgr.): New York city Sept. 26—Indefinite.
 ARCADIAN (Charles Frohman, mgr.): New York city 21-26.
 ARCADIAN (Charles Frohman, mgr.): Brooklyn, N. Y., 21-26.
 ARMBROTH MUSICAL COMEDY: Portland, Ore.—Indefinite.
 BIRCHAM OPERA (Thos. Guinan, mgr.): Leeds, Eng., 21-26, Nottingham, 22-Dec. 3.
 BIRMINGHAM 5-10, Brighton 12-17.
 BYLL ROY (Jas. A. Galt, mgr.): San Francisco, Cal., 21-26, Greenboro, 24-26.
 BERNARD, SAM (Messrs. Shubert, mgrs.): New York city Sept. 21—Indefinite.
 BORTON COMEDY (H. Price Webster, mgr.): Winn, Me., 21-23, Danforth, 24-26.
 BOSTON GRAND OPERA (Henry Brunell, mgr.): Boston, Mass., Nov. 7—Indefinite.
 BUTTER BROWN (Buster Brown Amusement Co., mgrs.): Dubuque, Ia., 23, Cedar Rapids, 24, Iowa City, 25, Davenport, 26, Rock Island, 27, Burlington, Ia., 28, Princeton, Ill., 29, Galesburg, 30, Canton Dec. 1, Ulysses, 2, Tiffin, 3.
 CALLEY, V. H. (Daniel V. Arthur, mgr.): New York city Oct. 6—Indefinite.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

The rumpus started by our good friend "Play Builder" some time since among our other good friends regarding motion picture scenarios and kindred subjects will not, it seems, quiet down. The Spectator in his editorial experience does not recall any single communication that has ever induced a greater variety of observations in reply—at least none that have gone off at so many different angles. In another column is a communication from Shannon Fife, of Dallas, Tex., in which he disclaims the desire to add fuel to any controversy with "Play Builder," but plainly intimates that he is inspired to write his views as a result of the controversies referred to. And the views of Mr. Fife are worth considering because he approaches the matter from the double standpoint of the spectator and the scenario writer. Incidentally he has put his finger on one of the faults of present day motion picture scenarios—apparent lack of novelty and originality. Too many picture productions bear close resemblance to others that have gone before. Some producers are afraid to strike out on original lines, fearing possibly that they will not be understood.

But there is another side to this question also, and in it we may find a hint as to the line of future development. There are being produced in America and Europe probably seventy-five reels of new motion picture subjects per week. This means a total of nearly if not quite 100 new subjects per week; 400 a month, or nearly 5,000 each year. To expect any considerable proportion of this great number to be original or novel is to expect too much; indeed, it is to expect the impossible, for no sooner does an enterprising company strike out in a new direction than a dozen others follow like so many sheep. There are, it is true, certain companies that seek intelligently for new ideas and their number is growing greater all the time, but they labor under the handicap that whatever notable productions they get out receive no special distinction; all motion pictures are motion pictures, and the entire 5,000 per year are practically dumped into the same basket and go at the same price. What is the remedy for this condition? Or do we want a remedy?

To consider the latter of these two questions first, it is true that motion pictures have improved and progressed to a remarkable degree by traveling the road they are now on—no art or profession ever traveled so far and so fast before in the same length of time. The poorest work of the most inferior company to-day approximates the best work of the leaders a few years back. The standard has steadily gone up and is steadily going up, despite the apparent dearth of original ideas noted by Mr. Fife. But all this does not prove that there may be no advantage in changes of methods to meet the constantly changing conditions. One way to improve the general quality of the picture production would be to curtail the quantity, if this could be done without lessening the rivalry and competition between the makers. If we could be sure that 2,500 new subjects per year—half the present production—would be twice as strong and meritorious as the present standard, it would undoubtedly be a good thing. But unfortunately restricted production, even if it could be brought about, could not be relied upon to produce any such results. There is, then, an alternative of classification as to quality—a differentiation as between film productions of va-

rious grades. This is entirely possible with the business machinery at the command of either the Patents Company or the Sales Company, although it is apparent that there would have to be a special method or system of distributing and exhibiting a higher class of films, and there would also have to be some arbitrary rule for selecting and classifying them. To leave to the manufacturers individually the selection of their productions which they deemed worthy of higher grade classification would result in a varying standard that might not prove high enough for the purpose. There was talk at one time that the Roosevelt African film was to be the first of a series of big specials to be issued

of superior films would regulate itself. Those films that proved to be specially popular would, it is held, enjoy longer life and larger circulation. This idea, however plausible as it may appear, is so revolutionary that it would necessitate new exhibition methods. Regular changes of programmes in theatres call naturally for a regular supply, and a regular supply calls for regular release dates. How to reconcile present demands in any other way than by regularity of supply is a problem that would have to be solved before release dates could be dispensed with. Mayhap some one may solve it. At any rate we may all look forward with confidence to a time not far distant when in some man-



GENE GAUNTIER OF THE KALEM STOCK.

Gene Gauntier is the leading lady of the Kalem Stock company now located at Jacksonville, Fla. She has made a decided reputation with the Kalem players. She is the author of many of the scenarios for the picture plays in which she has appeared, prominent among which are the various military pictures produced in the South last Winter.

notably the Kalem Girl Spy stories. Miss Gauntier has scored additional and most pronounced successes this past Summer in the pictures produced on both sides of the Atlantic—viz., The Lad from Old Ireland and The Little Spreewald Maiden, in both of which she was very pleasing, as well as in other pictures yet to be released.

by the licensed manufacturers, but nothing came of it. Possibly the difficulty of just classification has prevented, and possibly certain manufacturers have feared to weaken the general average standard of their regular releases by segregating their best work as specials.

There is still another possible development that The Spectator has heard discussed, and that is the abolition of the release date altogether. With no regular release dates and with each manufacturer issuing films when and as often as he pleases within certain limits, it is argued that the matter of public recog-

ner superior films will be accorded superior distinction, and when that time comes Mr. Fife's dream of recognition for authors and players of special films will no doubt follow as a regular practice. We are even having it in spots now.

Another occasional contributor, Captain Leslie Peacocke of Los Angeles, also writes to The Spectator, replying to "Play Builder's" last letter, and he makes out a strong case in defense of the film producing companies in the matter of alleged theft of plots from dramatists and story writers. He further makes a suggestion that The Spectator conduct a

PATENT SUITS STARTED

YANKEE, ATLAS, AND CARLETON COMPANIES INVOLVED.

Let's Also Commenced Against Individuals Connected with First Two Companies Named—Laemmle Case Again Comes Up and Appeal is Withdrawn—Independents Continue Manufacturing Just the Same.

There has been renewed activity during the past two weeks in the matter of patent suits by the Motion Picture Patents Company against various independent companies, alleging infringement of the Edison camera patents.

Suits have been commenced in the United States Courts against the Yankee Film Company and the Atlas Film Company, and also against William Steiner, Herbert Miles, Joseph Miles, and C. V. Henkle, individually. It is said that the policy of suing individuals as well as the corporate companies will hereafter be followed for the reason, as it is explained, that alleged infringers in the past, after having been enjoined as corporations, have gone on infringing under different corporate names.

The Carleton Motion Picture Laboratories, which is the manufacturing end of the Bison and Reliance films, is also said to have been sued or is about to be sued.

Some time ago a temporary injunction was obtained against Mark Dittensham and the Champion company. He is now charged with violating the injunction, and it is reported that an effort will be made to have him punished for contempt.

In the Laemmle and "Imp" case, in which an injunction was secured last Spring from which an appeal was taken, the defendant company has withdrawn its appeal, and the injunction now stands.

However, the Laemmle company and all the others continue making pictures. They appear to view the suits with indifference, claiming to be operating with non-infringing cameras. The Patents company people are understood to allege, however, that this claim to non-infringing cameras is not based on facts. It is asserted that Warwick cameras are actually used in many instances and the fact concealed by enclosing them in Bianchi cases or those of some other camera.

scenario competition, appoint competent judges, and select the best three motion picture plots which, as he says, could be sold to the highest bidder among the picture producers. Such a plan probably would, as Captain Peacocke thinks, create great interest, but The Spectator has his doubts about selling the winning scenarios to film producing companies at satisfactory prices. The companies have a queer habit of wanting to do their own selecting. The Spectator is also somewhat skeptical about the "pleasure" he would enjoy of "seeing a great number of wonderful play plots." If the Captain believes that such an experience would be a pleasure—well, his opinion differs vastly from the sentiments expressed by the professional readers employed by the film producing companies.

In Baltimore a self-appointed censorship committee has made an arrangement with a house manager whereby they are to view all the films he exhibits, and he agrees to throw out any that they may condemn. It strikes The Spectator that here is a dandy scheme by which self-appointed committees all over the country can secure admission to picture shows free of charge. The way it works in Baltimore is an instance. The public-spirited committee viewed and passed on the first exhibit of pictures, endorsed them enthusiastically and promised to be on hand bright and early for the next exhibit. Can you beat it?

THE SPECTATOR.

Reviews of Licensed Films

Shadow of the Past (Pathé, Nov. 14).

—Acting of distinguished quality and a strong moral emphasized in the concluding scene make this film of greater moment than one is apt to anticipate after witnessing the early scenes in which an infatuated lover is made to commit a peculiarly foolish theft of a necklace, which he presents to the heartless object of his affections. Of course, he is arrested as he must have known he would be. After release from prison he is prevented from getting work, commits another crime, serves another sentence, and many years after is a hardened criminal. He tells of his downfall when he has entered the woman's house as a burglar and has recognized her as the woman for whom he had ruined himself. His narrative so impresses her with horror and remorse that she falls dead at his feet.

Mr. Four Flush (Relig, Nov. 14).

—There is a fine strain of humor in this film and it is presented for all there is in it, especially by Mr. Four Flush himself. He appears at his club after an absence of six months, and when his friends ask him where he has been he tells them a weird yarn of adventures in foreign lands in which he figured as an amazing hero. One of his incredulous hearers takes the trouble to investigate and when Mr. Four Flush again visits the club he is confronted with the facts. He had been sentenced to the same pile for being drunk. Both the imaginary exploits and the facts are illustrated in picture scenes. The acting and the stage management have a polish that call for special praise.

Sunshine Sue (Biograph, Nov. 14).

—True and faithful country lovers can always be relied upon to forgive whatever transgressions the heroines commit. In this film it wasn't much of a transgression—as films go. The simple country maid ran away with a gay Lothario who would not marry her. Then failing to secure work she returned to home and father, where she was freely forgiven. It is a sentimental narrative without an atom of extra intelligence, but with plenty of appeal to the lachrymal emotions. The final scene shows the father egging on the country lover to make love to Sunshine Sue a quarter of an hour after she has returned from the city. The heroine is a very arch and flirtatious creature, but she never seems to lose her consciousness that she is acting. Even in woe, she is self-possessed. The old father does all he is called on to do, but it is not too convincing. No human being ever acted as the country lover did. The city man, despite his villainy, was more comprehensible than any of the rest.

The Street Preacher (Lubin, Nov. 14).

—Fio had her mind set upon something better than a street preacher, for which she cannot be particularly blamed. At any rate, she preferred a life of glided vice, when she discovered that her clerical fiancé was bent upon his course. He speedily converted himself with another girl who liked to convert sinners, and the two between them managed to make Fio and her lover feel that their union ought to be sanctioned by a marriage ceremony. The blackness of sin and the whiteness of purity is emphasized by interpolated extracts from evangelical literature that may please some, although it is doubtful if they bring many into the fold. The four chief roles are assumed by a quartette of presentable young people with sufficient intelligence to carry the plot. The acting is at no point embellished with genius. The settings are satisfactory. Lurid sin and penitence, though doubtless of interest to everybody, is not exactly the subject to be commended in moving picture films.

Both Were Stung (Gaumont, Nov. 15).

—Two big booby country boys of France, not over acted, but most humorously portrayed, tried desperately in this excellent comedy to make an impression on their city cousin, a charming girl who had come to pay her aunt a visit. The natural incidents that accompanied their attempts at slicking up constituted the greater part of the film. In the end she accepted the love of a third fellow, and the two "boobies" found themselves "stung."

Picturesque Majorena (Gaumont, Nov. 15).

—Scenic pictures of the travel variety are presented in this film with the usual Gaumont photographic excellence.

Love at First Sight (Essanay, Nov. 15).

—Clean and clever comedy well acted distinguishes this film. The events are sufficiently favorable to lend color to the story and the air of truthfulness with which it is all presented carries conviction. Several young men advertise as a joke for a female correspondent. A young girl replies and sends her sister's photograph instead of her own. One of the young men is impressed by the photograph and the letter and a correspondence ensues ending in his visit to the home of the two girls, where the episode works out by the young lover getting the girl who had done the writing. They elope and are married by a person whom they awake in the middle of the night, this scene being a model of natural detail, with the parson half dressed and his wife and another woman in similar unpreparedness yawning and wishing it were speedily over.

Into the Jaws of Death (Edison, Nov. 15).

—This is a melodramatic story that gains little through the competent acting and the adequate settings. In fact, the environment only serves to make the plot cheaper. The hero goes West, the heroine marries the other man because she hears nothing from the hero, and then the hero

has the bad taste to return. Joining the fire department, he has the undeserved good luck of rescuing the heroine from a burning building. He did as much also for the drunken husband, who obligingly died. The acting, always competent, is even better in the villain's part. The hero deserves no laurel wreaths, however, for he is always constrained. The fire, although it really burned, hardly burned far enough to suffocate the people in the room. Why the hero ever came back and why he joined the fire department is never explained. One would think that the villain's father or the heroine's might have kept them from poverty—but not so. At any rate, the narrative doesn't amount to much.

Dramatickeke (Vitagraph, Nov. 15).

—A very ancient and equally conventional story has been retold in this film with excellent effect for two reasons. First, the little boy who plays the leading role is a delight because of his vivacity, self-possession and ready sympathy. He gets into the spirit of the play with pleasing results. Second, the scenario writer has embellished a time-worn plot with little side lights that add the charm of novelty and reality. For example, the scenes with the turkey are sure to appeal to youthful audiences. The note which the small hero tied to his turkey's leg is a masterpiece of juvenile correspondence; actually, a child might have written it—a child like this hero. The Thanksgiving spirit animates the grandmother who gives the slice of pie to the grocer's boy; that individualizes both of them like a flash. The tombstone at the close is another bit of clever writing. The film should please everybody that ever celebrated Thanksgiving.

The Stolen Claim (Edison, Nov. 15).

—This dramatic story works up to a very strong situation. A young woman finds herself married to a man who had stolen an unrecorded mining claim from a young doctor, his rival for her hand—the man she had really loved and would have married but for her father's influence. The husband had gained the father's aid by making him a partner in the stolen mine. A mine explosion kills the father and dangerously injures the husband, the swindled doctor being called in to professionally treat him. The doctor is true to his professional obligation, but the injured man in delirium walks over a cliff to his death and the wife, sole heir to the mine, decides the property over to the doctor as a matter of justice and then agrees to marry him. The really fine acting of the principals and the truthful settings add to the power of the story, although some of the connecting links in the chain of events are not as sound as they might be. The manner of stealing the data by which the mine was located betrays lack of resource. The doctor would hardly have left the precious papers in a book which he handed to the other man to read. The girl's father, an expert mining engineer, would not have jumped so eagerly to marry off his daughter in exchange for an interest in a mine that was unrecorded, undeveloped and so far as he knew may never have existed. Finally, in the last scene the widow in making restitution writes to the doctor that they will never meet again and makes a pretense of avoiding an explanation when the doctor arrives, although she had carried the deed personally to his office and must have expected a meeting. This last inconsistency, however, has some excuse in the possible vagaries of women's ways.

Love Laughs at Locksmiths (Pathé, Nov. 15).

—Lively and laughable farce by the Pathé American players, who have already earned a well deserved reputation for this sort of thing, is again presented. The young lover is particularly well played, but all the characters are good. The action is more or less improbable, as exaggerated farces are apt to be, but the inconsistencies are not abused too much and there is an air of earnest purpose about everything that lends an appearance of reality. The lover takes the girl off in an automobile which breaks down and the girl is carried back home by the father. The lover gains entrance to the house by way of a ladder, disguises himself as the negro cook and again carries the girl away, this time in the old man's carriage. The marriage takes place in a boat with the angry father brandishing a shotgun on the shore.

The Way of Life (Kalem, Nov. 15).

—This drama bordered on farce at times, as for instance when the music teacher was receiving, kissing and dismissing his girl pupils with comical speed, although it was apparently all meant to be serious. He was angry at his wife and was trying to get even because she had been receiving the attentions of a man with whom she later eloped. When the elopement transpired and divorce followed he bethought him of one of the girl pupils he had turned over to another teacher, but when he went to seek her he found her married to the teacher. Then he went home to mourn his bitter fate by a fading light that was meant to be sentimental in its effect, but was only amusing because he had been such a mushy husband all the time that he had failed to gain the sympathies of the spectators.

The Rival Barons (Urban, Nov. 15).

—La Tosca with variations in the after events forms the basis of this dramatic story, which is admirably acted by distinguished French players. A certain Baron unsuccessful in winning the hand of an Earl's daughter, kidnaps both her and the successful lover, threatening to put the lover to death unless the girl consents to marry her captor. But the lover escapes,

disguises himself as a monk who had been sent for to perform the marriage ceremony, and at the proper moment throws off his disguise, while the Earl's men enter and overpower the false Baron and his minions. This last situation is so obviously made to order for theatrical effect that it loses its force.

Troublesome Baby (Biograph, Nov. 17).

—There is so much circumlocution in getting around to the point of this farce-comedy that much of the humor of it is weakened. It would seem that fewer scenes might have placed Mr. Hubby at the seashore with a strange woman's baby in his arms just as his wife came upon the scene and, of course, misconstrued the situation. The poor man's efforts to get rid of the infant and find the rightful mother is also obscured, partly by wooden acting and partly by the construction of the story. Eventually it turns out all right, the baby is claimed and the estranged couple reconciled. The film is not the best farce the Biograph has ever produced.

Love in Quarantine (Biograph, Nov. 17).

—This story is more obvious than the foregoing, being clearly told and having some humorous quality, even if the two quarantined lovers and their arms sore amazingly soon after vaccination. It was the sore arm that gave the young man the cue to bring the girl to a more tractable frame of mind. He pretended to be in dreadful agony and her heart melted in sympathy. She was inclined to be mad about it when she discovered the deception, but the joke finally appealed to her and they made up doubtless passing the rest of their quarantine experience in joy and bliss.

His Sergeant's Stripes (Mellie, Nov. 17).

—The corporal had been promised his sergeant's stripes if he carried the message safely through the Indian lines, and his girl had promised to wed him when he obtained the coveted promotion. Wounded, horseless and pursued, he was in danger of capture, and according to his orders was obliged to burn the dispatches to prevent their possible capture. But to burn them would betray his hiding place and probably end his life. Being a true soldier he obeyed orders, burned the papers and was immediately discovered and shot by the Indians, while his sweetheart at home was even then sewing the stripes on his uniform in anticipation of his return. A very good situation and very well acted, but too improbable to be impressive. The order would have been to destroy and not to burn, and anyhow the smoke from the small paper was faked in volume to make it appear possible that the Indians would see it.

Right in Front of Father (Lubin, Nov. 17).

—The complication in this film bespeaks a clever scenario writer, but the production does not bespeak a manager who was in just the spirit of the thing, nor does it give a better account of the actors. The point was to get two obdurate parents to witness the marriage of their son and daughter, respectively, by a trick. The subterfuge involved the exchanging of places; the son in girls' clothes and the daughter in men's, called upon the minister while their fathers were in consultation with him, and the marriage was duly solemnized. In the first place, the actress was altogether too large for the part physically, and the hero was not juvenile enough in appearance. These two in the disguises assumed were unfortunately costumed. The details of the plot were neglected; consequently there was no air of reality about it. The parts were usually overacted—especially the leading roles. This arose evidently from an attempt to make everything excessively funny. Excessive fun, however, is subtle.

Gratitude (Relig, Nov. 17).

—Luck doesn't always turn so happily for a discouraged and weary prospector. He was reduced to the point of bartering his rifle for a sack of meal from an Indian. When the Indian carelessly shot his squaw the white wife nursed her back to health. In gratitude the Indian showed the white man a river of gold. While he was panning out a fortune the squaw was protecting her nurse from an obtrusive stranger. One of the chief charms of the film is the open air scenery—the torrent and the waterfall. The canoe trip through the rapids will also interest sportsmen. There are numerous instances of inconsistency about the acting; for example, when the prospector returns with his gold his wife does not go to greet him, but waits for him to come to her. Some of the film apparently suffers from under development, because it is very white and all the light surfaces merge together. The acting is quite adequate.

Jim Bridger's Indian Bride (Kalem, Nov. 18).

—Jim was a trapper, a real character in frontier history, and he caught an Indian girl in his bear pit, as we are told in this film. In carrying her to her tribe he met her brother, who misunderstood the case, fired upon them and was killed by Jim in self-defense. The tribe let Jim go after the girl had pleaded for his life, but when later they found the two making love near Jim's cabin they set out to kill him. The girl's warning came in time, however, and Jim stood the Indians off until Uncle Sam's soldiers came to the rescue, after which Jim and the girl were married by the army chaplain. The acting and settings all through are extremely good, but how did Jim get those two magazine rifles some decades before they were invented?

The Bum and the Bomb (Vitagraph, Nov. 18).

—This farce with a chase in the good old fashion and the upsetting of various people carrying pails, buckets and cans of paint and other liquids, makes us think of old times. By way of a change it will no doubt be found welcome in many houses, although it cannot be seriously criticized. The players were all very earnest and the falls well managed. The trouble was all caused by a tramp who got a football and made everybody think it was a bomb.

A Modern Courtship (Vitagraph, Nov. 18).—The players in this comedy or farce did their best to make the story funny, and only partly succeeded, mainly because the meat was not there. A young man in love with a rather mature female was refused because a bald spot was appearing on his head. He tried all kinds of tonics and the spot grew larger. Then he bought a wig and returned to the lady. She promptly discovered the deception, but was glad to forgive it because the young man at the same time had discovered her false curls.

The Toymaker, the Doll and the Devil (Edison, Nov. 18).

—The fanciful idea behind this narrative could have been presented in a fanciful way and should have been. A certain solidity, a vague sense of weight down the whole course of the narrative. For example, the toymaker's son should not have been dressed in such modern raiment. When a fairy tale is being told we want the actors to look a bit unusual. Aside from carefully towined hair, the toymaker's son looked exactly like an ordinary—a very ordinary—mortal. The masked ball was not handled with any inspiration. When a toymaker's apprentice, disguised as the devil, carries the toymaker's ward, disguised as a doll, to a ball, we expect it to be a very gay and unusual affair. The turning of the plot when the party reaches home was unique and clever. That the devil should contract to make the doll dance could not be foreseen by every one of the spectators; consequently it leaves a pleasant thrill. The acting in the two leading roles is excellent; the toymaker and his son were fair. The novel plot has been presented fairly well in this film.

Phaedra (Pathé, Nov. 18).

—The old story of Phaedra's love for her son-in-law, Hippolytus, is here retold in color. When the young man repulsed her advances she accused him before his father, Theseus, of making love to her. Banished by Theseus, Hippolytus drove his chariot along the beach, where his horses, becoming frightened, dashed frantically forward until the chariot was overturned and Hippolytus killed. When his body was brought back to the city Phaedra confessed her falsity and committed suicide. The film increases in interest as it unrolls. The earlier part invites criticism of the costumes; the women's robes are not good imitations of the Greek, and the acting is far from excellent. The scenes at the shore, however, are splendid. One trivial detail that gave balance, perspective and reality to the disaster was the appearance of two spectators on the cliffs in the distance. Beginning with Phaedra's denunciation of Hippolytus, the narrative is straightforward and suffers less from lack of embellishment. Phaedra might have made much more of her death scene.

Military Cyclists of Belgium (Pathé, Nov. 18).

—This film shows the use of the bicycle in military manoeuvres and the dexterity of a large body of soldiers in parade and drill. It strikes a spectator as a rather useless expenditure of money on the part of a government.

The Other Way (Pathé, Nov. 19).

—Here is another laughable farce-comedy by the Pathé American players. In addition to the humorous qualities it tells an old but a pleasing love story. The fathers of a youth and a maid would have the pair marry, but they object, never having seen each other. Banished from home, they secure work for the same family—she as maid and he as chauffeur. Here they meet, fall in love, get married and send for the two outraged old men. The last scene needs no description. It could scarcely have been better acted.

Francesca Da Rimini (Vitagraph, Nov. 19).

—This will rank among the best productions the Vitagraph has ever issued. The settings are sumptuous and the acting is dignified, at times rising to superior quality. Francesca, Paolo, Lanciotto and the court fool are especially good, although even the minor parts are strongly handled. One important point calling for praise is the clear construction of the adaptation. Subcaptions are numerous and plainly worded, but it is this reviewer's opinion that the film is entirely intelligible even without the captions. The final scene, with Lanciotto's discovery of the guilty lovers is modified in the film story to make a stroke of lightning perform the act of vengeance—doubtless a sop to the Miss Nancy element that objects to tragedies in films.

HONORING MAURICE COSTELLO.

A Vitagraph Night, with Maurice Costello as the Guest, at Fulton Auditorium, Brooklyn.

At the Fulton Auditorium, Brooklyn, N. Y., on Tuesday evening last week, about 1,600 people attended the three performances and reception given to Maurice Costello, of the Vitagraph Stock company. The occasion was Vitagraph night, when none but Vitagraph films were shown. About three hundred persons were unable to gain admittance.

After he had been introduced by the Vitagraph Company's representative, Mr. Costello made a very interesting and witty address in which he thanked them for the cordial response to the announcement of his name and gave them an insight into some of the features of the art of motion picture acting, its difficulties and its inspiration.

At the close of the entertainments and reception Manager Cranley surprised Mr. Costello with a very choice spread at the Ormonde, and incidentally presented him with a gold monogrammed scarf pin and pair of cuff buttons of the same pattern. The gift was entirely unexpected by Mr. Costello, and it was some time before he could express his appreciation and thanks.

The Park Row Theatre, New York, will have a "Vitagraph Night" with Mr. Costello as their guest on Friday, Nov. 25.

Reviews of Independent Films

That Woman Lawyer (Powers, Nov. 15).—The extreme improbability of a woman lawyer opening an office in a Western mining town and then turning embassador and running off with the money deposited with her by the too-credulous miners rather destroys the humor of this farce, and the feeble attempts of the players to make the situations funny fall flat. Even the farce must have some elements of plausibility upon which to build. The incidents are also strung together in a rambling manner showing no definite purpose in the narrative.

How Women Love (Powers, Nov. 15).—How Women Do Not Love would be a more consistent title, for the two women in this story are about as artificial as they can be made, even though the scenes are supposed to be placed in the lumber country where the natives should be free from veneer. A lumberman is shot accidentally by a trapper and another lumberman is accused of the deed. He had been making love to two girls and wabbling back and forth between them. Therefore, when he is escaping from the lumbermen who are after him for the shooting, one of the girls betrays him because he sees him kissing the other girl. Being arrested he is now in a bad way until the trapper appears and confesses to the shooting. Then the freed man wabbles some more between the two girls and is at last reconciled to one of them. The story lacks a definite aim, but some of the scenes are rather well done.

Paul and Virginia (Thanhouser, Nov. 15).—The nature of this subject is ambitious enough, but the manner of presentation, though having some merit, hardly measures up. Paul in white tights that bagged at knees and elbows failed to appear like the half naked youth of the poem, and, anyhow, he was too tall. Virginia in flowing white gauzy robes like the fairy princess of a child's story constituted with Paul as odd a pair as could be imagined, in contrast with the backwoods surroundings, the mother in a conventional gown of fifty years ago, the gentleman from France in modern Prince Albert and silk hat, and the other characters in sober colonial raiment. Added to this, the acting lacked feeling—poetical or dramatic. Virginia's appearance at the home of her wealthy relative in France was the most convincing. Spectators found it hard to understand why she didn't stay there instead of returning to her Paul and suffering shipwreck in a tempest that didn't appear to be a tempest at all. Perhaps that was how she came to be resuscitated in the film and reunited to Paul.

The Flight of Redwing (Bison, Nov. 15).—Nothing new in the Indian and cowboy line is presented in this film. Redwing preferred the cowboy to the Indian applicant for her hand, and ran away from her tribe. She made a bad getaway, pausing for the camera in her flight and moving so slowly at other times that her escape was miraculous. But the cowboy got her loaded her on his horse, and then followed the old-time pursuit by mounted Indians, with cowboys to the rescue and everybody shooting in the air, trying to hit the plot of the story, we may suppose, for that was nowhere if not in the air.

Rauchman's Bride (Nestor, Nov. 16).—The only indication of a ranch about this picture is the title. Otherwise it is a run-down farm in the East. And the characters are as false as the location. The bad brother who pays the mortgage and drives his brother and his father and mother away is so violently brutal that he is funny. And his wife who runs away after mortgaging the farm unknown to her husband, as if such a thing were possible, is as unnatural in her she-devil conduct as he is. Eventually the good son returns rich, brings the old couple back home, and chokes the bad brother who is now a bum until he takes himself off, sending back word that he is going to reform. The film is a slump from recent Nestor standard.

The Way of the West (Champion, Nov. 16).—Here is another alleged Western story as false as the foregoing. It is East all over, excepting the "chaps" worn by the cowboys. The heroine was induced to visit the haunted house where the "heavy" tried to kiss her. She knocked him out with a "biff" in the eye and then jumped out of the window. What was the matter with the stairs? The acting all through was of the same low grade as the story, everybody twisting to face the front at every opportunity.

The Education of Mary Jane (Defender, Nov. 17).—Huntmen have so frequently been warned to exercise care in selecting their targets that the hero's criminal carelessness in this film is scarcely censured too severely. He might just as possibly have hit the mountain maid elsewhere than in the arm; in fact, he did fracture her heart. So he married her and tried to teach her manners according to his notion of the fitness of things. When he was discouraged at her dullness, she found it out. Her father promptly dismissed the young husband and sent his daughter to a marvellous seminary which turned her into a social ornament in short order. Here she met her own sister-in-law, and went home on a visit. Her husband did not recognize her until, after tantalizing him, she donned her old mountain garb. It seems lucky that her father had sufficient cash to back her, and more than lucky that her sister-in-law liked her. In

fact, the whole film is a series of horse-shoe incidents. But even in her callow days she had instincts, for she wore silk stockings while doing the farm work. The acting is rather pretty and entirely obvious. Nobody shows any startling originality or individuality. The settings are all extremely poor.

Fortune's Wheel (Imp., Nov. 17).—Fortune revolved with a completeness which it is appalling to contemplate. When brother John was wealthy he wouldn't give poor William a penny, because they had quarreled. When William was wealthy he was quite as charitable to poor John, until his daughter interceded for her uncle. Then they were reconciled. The astonishing thing about the story is the beautiful precision of fate and its absolute reversal. Each brother took his turn at wallowing in wealth, and each took his turn at living in the identical dingy hovel. William was elevated by a sudden fruition of long forgotten mining stock, and John was degraded by vague "business deals." Superfluous details that might add any solidity to the fairy tale are not admitted. The acting is in keeping; it tells the narrative without making it at all lifelike. The whole film simply tells a story without surrounding it with the glamour of picturesqueness and without transcribing life as we live it. To be very artistic, a film should do one or the other.

Her Father's Sin (Solax, Nov. 18).—We have long heard that the sins of the fathers are visited upon the children, and here is the visible proof of the proposition. Upon her father's account the heroine was frowned upon by the charitable ladies of the congregation, and consequently she brought their displeasure upon the minister, her benefactor. When they forced an issue with him he ordered them out and married the girl. This is one of those spectacular plots that never really happened since the world began. Ministers of the gospel don't marry reprobates' daughters off the stage. The charitable ladies of the congregation were absolutely impossible even in appearance. The spokeswoman looked like a caricature of the New England type of busybody, and the others looked as if they came right out of the Gay White Way. A little consistency might have made the film forcible, if not possible. Usually ministers do not keep hat racks in their parlors, either.

An Indian Maiden's Choice (Bison, Nov. 18).—Although very little happens in this film, there is some good photography and some pretty wildwood scenery. It is a much more leisurely narrative than the Bison usually releases, and gains enough dignity to make the loss of wild action detract nothing from the film. Fawn, having chosen Deerfoot for her lord and master, rode alone so Gray Wolf could abduct her. But Deerfoot, vigilant brave, overtook the villain and all but slew him before Fawn interceded in his behalf. A real Indian princess would have been much more likely to cheer her lover on to murder than to stay his hand; but that would have been inconsistent with the modern notion of the fitness of things, so realism was sacrificed to Christianity. The hero and the heroine were quite adequate to the demands made upon them; the other actors were negligible as actors. The film, although flimsy in plot, is not cheap; it relies little on superlative muscularity to interest.

The Healer of Souls (Reliance, Nov. 19).—We welcome the day when ideas creep into films. Here is a narrative that discusses in tangible form a psychological question that has been a battleground for centuries. What shapes a life—heredity or environment? There is the question. Environment, says the scenario writer, and he proceeds to prove it by making a reporter exchange two babies in a hospital. The rich man gets the thief's baby, and vice versa. Brought up in a sordid atmosphere one girl becomes a thief by instinct, so that when she finally becomes a maid in her own father's home, she plans a robbery. In the course of the robbery she is shot. The reporter happens in and discovers the result of his handiwork without divulging it. Although the story is a terrific tragedy, it could have ended in no other way, and the management did wisely in not attempting any namby-pamby conclusion which would, moreover, have spoiled the theory. The acting is excellent without exception; it is lucid, tactful, and sufficient. The mountings are careful in every detail; they are absolutely convincing. Whether or not one agrees with the theory propounded, at least he must admire the company which has presented a real idea.

The Diamond Swindler (Great Northern, Nov. 19).—The scent of blood and gunpowder hang around this narrative. Sliding doors and sudden death, disguised detectives and subterranean passages are some of the agents by which this penny-terrible is told. It is a detective story of considerable ingenuity. The leader of the gang of thieves is trapped by a modern Dillia, and the six-eyed sleuth advances into the jaws of destruction under cover of an impenetrable disguise. He holds up a roomful of desperate robbers and turns them over to the police. The acting is not subtle, as, of course, no one would expect it to be in the circumstances. It tells the story plainly, and that is enough. Whether the story was worth telling may occasion some diversity of opinion. The producers evidently thought it was; they were so convinced that they gave it an admirable mounting.

Shadows and Sunshine

Released Monday, November 28

The supernaturated old clerk who was dismissed from the position he had held for twenty years because he was too old to work entered the shadows of poverty until the blackness closed around and he sought to end his useless existence, but that very act brought him back into the sunlight of prosperity and a happy old age. An unusual subject in every aspect. Length, about 900 feet.

Released Thursday, December 1

Spoony Sam



rest—so Sam spooned elsewhere, for he simply couldn't help spooning. A lively story made even better by the acting. Length, about 900 feet.

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Editor of Scenarios,

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THE MELIES COMPANY NOW IN TEXAS

The Melies Stock company of actors, directors and camera men are now located at the Star Film Ranch, San Antonio, Texas, where last year they produced the Western pictures which attracted so much attention. With the increased and carefully selected members of the company we may look for-

ward to some remarkably fine and characteristic pictures of Western life in Texas, Mexico and along the Rio Grande. Mr. Melies has arranged with a number of native cowboys and natives to assist his regular cast who are all skilled expert horsemen and women as well as experienced actors of reputation in the legitimate drama.

REGULATION IN ONTARIO.

Child Law Expected—Standard Censorship Probable for Ontario.

More and more is it being impressed upon Ontario motion picture men that a law establishing an age limit for children attending picture shows will sooner or later come into force, and will very seriously affect the business. Legislation on one or more such phases of the entertainment industry is certain to be introduced in Ontario before the winter is over.

The Ontario Government is planning to appoint a board of three censors to examine

and pass films intended for use in Ontario in all classes of theatres. So many convictions have been scored on picture men who have taken the authority of the United States National Board as their guarantee that provincial action has been found necessary. It is pretty well agreed here that the censorship of films maintained by United States manufacturers as sufficient will not be accepted. Hence the board of three men. The idea is acclaimed with delight by the picture people of the province. "It is precisely what we have wanted," stated John Griffin, the pioneer of the business in Ontario. "The trouble has been that we had no means of telling what would be satisfactory to the authorities until our films had been advertised and placed on public view."

SE L I G F O U R C O L O R P O S T E R S A T A L L E X C H A N G E S

DECEMBER 8

"IN THE WILDERNESS"

A Western picture with vim and go—the snapniest redskin picture of the season.

Length, about 1,000 feet.
Code word, Wilderness.

—2 REELS—

"Ten Nights in a Bar-Room"

—2 REELS—

DECEMBER 12

"A TALE OF THE SEA"

A clean, wholesome Drama, with a breath of the salt sea air.

Length, about 1,000 feet.
Code word, Sea.

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NOVEMBER 24, 1910

THE COWBOYS and THE BACHELOR GIRLS

A Western Drama of love and romance, glowing with blended splendor and passion.
Approximate length, 950 feet.

DECEMBER 1, 1910

PALS

A picture with something of the real sort about it that makes all feel the strength of real friendship and the villainess of its enemies. Approximate length, 950 feet.

We have Posters, too. Write us for them if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City

Western Representative, JOHN B. ROCK, 100 Randolph Street, Chicago, Ill.



A Western Woman's Way



(Western Drama)

Released Saturday, Nov. 26

Length, about 1,000 feet

A Western dramatic photoplay, tense—tragic—with a plot of vital interest. Magnificent Western scenery, clean-cut, brilliant photography—all the qualities of a notable film. Don't miss it.

The Tie That Binds

(Comedy-Drama)

Released Tuesday, Nov. 29

Length, about 953 feet

A delightful story, excellently acted. A photoplay with delicious sentiment, heart throbs and laughter harmoniously blended.

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Maid of Niagara

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The Canoe Goes Actually Over the Falls of Niagara

THE REAL THING

Nothing more awe-inspiring has ever been seen upon the screen than the sight of the Indian maiden, in her canoe, plunging over the Falls.

NOT A PALEFACE IN THE FILM

Book This Sensation To-day!

ORIGINALITY WANTED.

Picture Plays Too Staid in Plot is the Opinion of This Critic.

DALLAS, TEXAS, Nov. 9.

To The Spectator:

Sir.—Without wishing to add fuel to the argument with "Play Builder" regarding different features of motion pictures, I want to give not so much my own views but the trend of opinion among the vast army of motion picture enthusiasts supporting the seventeen picture houses here, exclusive of three vaudeville houses.

Personal contact with a large number of these patrons, and observations of my own for the past six months, has revealed the fact that in this city it is staidness of ideas more than anything else that calls forth criticism from the motion picture theatre-goer. Take a theme where even the lithograph itself suggests that the basic idea of a previous film is to be used, and it is almost certain to be passed up for one where the name, or lithograph, or previous knowledge, indicates newness of theme. This is true especially of Western plays.

Experience for several years, both as a scenario and short story writer, makes it apparent to me that where the magazine editor will "grab" an original idea at once there seems to be a backwardness among film producers to do so. Some say that the "audience could not grasp" such and such a theme quickly enough, or that too many or too lengthy sub-captions would have to be employed. This belief certainly must mean that the grade of intelligence of motion picture audiences is underestimated. One licensed company has made noticeable efforts to secure original ideas of late, and their films are winning more praise in this city right now than any of the others. What if a few more words in a sub-caption or a little more careful acting is required to properly "do" a film? Will not the value of film plays be increased, and a higher standard of audience maintained?

Why not go further and print the cast of a picture play on both the lithograph and the film, and under that the name of the author, as is the custom in every legitimate or vaudeville production? Do this, even if a little more expensive, and see if the dignity of motion picture productions would not be increased. If there is anything that grates more on the average picture house patron than a film built on a threadbare theme, a mushy love story, improbable and reeking with maudlin sentimentality, then I'll admit that I'm entirely in the wrong.

These ideas are submitted with only one idea—that of helping and improving a class of amusement that will live forever, if treated properly.

SHANNON PIPE.

FILM COMPANIES NOT PIRATES.

Captain Peacocke Cites a Case in Point to Prove Their Good Faith.

LOS ANGELES, CAL., Oct. 27.

To The Spectator:

Sir.—Since you were kind enough to consider my criticism of "Play Builder's" attack on producing companies worthy of publication, and since that gentleman seems determined to press the attack, though for what earthly reason it is hard to fathom, I feel myself in duty bound to tell you facts which are my own personal experience. So far from any of the well-known and respectable film producing companies pirating the plots of magazine stories, they are, I firmly believe, more than careful in not accepting a scenario the plot of which has been copyrighted in any form. Some months ago I submitted a scenario to one of the leading film producers which was returned to me by the editor of scenarios of the company with the information that the scenario pleased him, but that he had read the story in a magazine. I then informed him that I was the author of the story and that I held the dramatic rights to it. He then accepted the scenario on condition that I should send him a written guarantee from the editor of the magazine in which my story appeared. I accordingly did so, and my scenario was accepted and produced. Now, there are two sides to every question. How many short

story writers do you imagine go to the motion picture houses for their "inspirations?" A great number, I should fancy. I know that I have read stories in reputable publications that were dead steals from picture reels that I had previously seen, and more than once I have been sorely tempted to lay the base of a story on some clever photoplay, though I am glad to be able to say conscientiously that I have never done so. The magazines copyright their publications, so it is obviously up to them to register a complaint if their stories are pirated. I think your competition to decide the public taste in past films is excellent. It may help to kill the so-called "Western" pictures and to put the cowboys and Indians out of existence. Let us fervently pray for that. Why do you not start a scenario competition yourself, Mr. Spectator, and appoint competent judges and select three of the best scenarios sent in, one comedy, one melodrama, and one with a heart interest? The three winning scenarios could then be offered to the film producing companies and the highest bid offered could get the play-plots. It would create a great interest and you would have the pleasure of seeing a great number of wonderful play-plots. This is merely a suggestion, but I verily believe that it would open your eyes to the real facts of this controversy and give you a line on what material is in the market. I offer this suggestion in good faith and hope you will take it as kindly as it is meant.

Yours very faithfully,

LESLIE T. PEACOCKE, Capt.

INDEPENDENT FILM RELEASES.

Nov. 21, 1910.

(Eclair) Exiled Mother.
(Imp.) Their Day of Thanks.
(Yankee) Lone Wolf's Trust.
(American) Starlight's Devotion.

Nov. 22, 1910.

(Bison) (Not reported.)
(Powers) Thou Shalt Not Kill.
(Powers) Absent-Minded Arthur.
(Thanhouse) Thanksgiving Surprise.

Nov. 23, 1910.

(Ambrosio) (Not reported.)
(Atlas) Cast Thy Bread Upon the Waters.
(Champion) Let Us Give Our Thanks.
(Nestor) Deal in Indians.

Nov. 24, 1910.

(Defender) (Not reported.)
(Italia) (Not reported.)
(Imp.) Country Boarder.
(Amer.) Nothing but Money.

Nov. 25, 1910.

(Bison) (Not reported.)
(Thanhouse) Wild Flower and the Rose.
(Solax) One Touch of Nature.
(Lux) In Friendship's Name.

Nov. 26, 1910.

(Columbia) Stage-Coach Tom.
(Gt. Northern) Kean.
(Powers) Woman Hater.
(Reliance) (Not reported.)
(Italia) (Not reported.)
(Capitol) (Not reported.)

Nov. 28, 1910.

(Eclair) The Wreck.
(Imp.) Revolving Doors.
(Yankee) Heart of an Actress.
(Amer.) Regeneration.

Nov. 29, 1910.

(Bison) (Not reported.)
(Powers) Wanted—a Baby.
(Thanhouse) Value—Beyond Price.

Nov. 30, 1910.

(Ambrosio) (Not reported.)
(Atlas) Saved by a Vision.
(Champion) Indian Land Grab.
(Nestor) (Not reported.)

TEN NIGHTS IN A BARROOM.

The Selig Company announces that its forthcoming production of Ten Nights in a Barroom will not be confined to one reel, but will be given all the film that it requires for proper production. This departure from the restrictive limit of 1000 feet gives promise that the drama will have adequate treatment.

"At the Sign of the Flying A"



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- I. All film released by this company is perfect in conception, perfect in production, perfect in photography, perfect in development, and perfect at the final inspection, or it is not released. You are sure of GOOD PICTURES.
- II. All stories told by this company in pictures are clean and wholesome, are American, are snappy, breezy or intense as the subject warrants.
- III. All of our pictures are absolutely original in everything that the name implies. No rehashing of subjects you have seen before. No makeshift nor make believe. We deliver the goods, and they are GOOD GOODS.
- IV. Our posters are the very best that money can buy. Five colors. Attractive. They will get the people in your show. Our film will keep them there.
- V. We know our business. We know how to make good film. We have made them for years. You are therefore SURE of a dependable show when you say to your exchange man: "I want American film—the film made at the sign of the Flying A—I have to have them, for a trial at least. Book them to me next week—two reels of 'em. And, by the way, old man, let me see one of those cracker-jack posters they are so proud of. A GOOD poster will relieve the monotony."

Ask your Exchange for the following subjects—and pack your house:

"STARLIGHT'S DEVOTION"

An Original and Enthralling Indian Drama.

Release Monday, November 21

"NOTHING BUT MONEY" and "A BIG JOKE"

Comedies—Real Side-Splitting Roars.

Release Thursday, November 24

"REGENERATION"

A Sensational Dramatic Motion Picture Classic.

Release Monday, November 28

"A TOUCHING AFFAIR"

A Rib-bursting Comedy.

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The Best Human Interest Film of the Month

"Value — Beyond Price"

No. 163. Code word, Price.

Release of Friday, Dec. 2

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John Halifax, Gentleman

No. 164. Code word, Halifax.

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THANHOUSER COMPANY
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WILFUL PEGGY FIRST

THE FIRST FILM TO GAIN THE MERIT LIST—OTHERS CLOSE UP.

Interest increasing in "The Mirror's" Merit List Contest—A Wide Expression of Judgment Is Desired, and Hence the Condition Prohibiting Cumulative Voting Will Be Strictly Enforced in the Counting.

The first film to reach the required twenty-five votes entitling it to THE MIRROR'S Motion Picture Merit List, is Wilful Peggy. The manner in which this film has led all others is instructive. There are many other motion picture subjects more pretentious and of larger theme than Wilful Peggy, just as well acted, too—some of them played with power and expression that would be a credit to the highest grade of stage production, but they are passed over by many voters who evidently find in Wilful Peggy a charm that has made a lasting impression. Wilful Peggy now has thirty-one votes.

There are a number of other films that are closely approaching the twenty-five mark, and these we may expect to see gain the coveted place very soon. Among them may be mentioned the following, all of which are now credited with ten or more votes: All on Account of the Milk, Armorer's Daughter, Broken Doll, Call to Arms, Elektra, House with Closed Shutters, Mohawk's Way, Mazepa, Over the Garden Wall, Pippa Passes, Rose Leaves, Ramona, Stars and Stripes, With Bridges Burned.

There are now a considerable number of films that have five votes or more, those entering this class since last week being The Englishman and the Girl, Fruits and Flowers, Gray of Dawn, Her Mother's Wedding Gown, How the Squire Was Captured, In Love's Cycle, Song That Reached His Heart, Simple Charity, Woman from Mellon's, What the Daisy Said, Walter No. 6.

Some confusion continues to exist regarding the casting of more than one vote for one set of films at a single transmission. Coupons dated Nov. 9 or later must comply with the conditions named in the coupons or the votes will not be counted. It is a wide expression of opinion that is desired and not a concentration of a large number of votes by one individual for a single film or set of films. Cumulative voting would be destructive of the purpose of this competition.

Films for which first votes have been received during the past week are as follows: Awakening (Bio.), Sad Man's Last Deed (Essanay), Broncho Billy's Redemption (Essanay), Bearded Bandit (Essanay), Blind Sculptress (V.), Custer's Last Stand (Selig), Cawston Ostich Farm (Selig), Constantinople (Pathe), Closed Door (Vita.), Cowboy's Mother-in-Law (Essanay), Double Movement (Vita.), Deputy's Love (Essanay), Flag of Company H (Pathe), Funeral of King Edward (Vita.), Final Settlement (Bio.), Fugitive (Bio.), Forest Ranger (Essanay), From Tyranny to Liberty (Edison), Gambling with Death (Vita.), Game of Hearts (Imp.), Girl on Triple X Ranch (Essanay), Gibson Goddess (Bio.), House of Cards (Edison), How Bill Saw the Ball Game (Essanay), House on the Hill (Edison), Her Uncle's Will (Vita.), His First Wife (Imp.), His Breach of Discipline (Edison), Idol's Eye (Imp.), In the Mountains of Kentucky (Vita.), Jean Valjean (Vita.), Knot in the Plot (Bio.), Lighthouse Keeper (Pathe), Love and the Law (Edison), Lady and the Burglar (Edison), Lady Frances (Bio.), Mexican's Faith (Essanay), Mistaken Bandit (Essanay), Married by Telephone (Lubin), May and December (Bio.), Mrs. Jones and the Amateur Theatricals (Bio.), Mr. Jones' New Neighbors (Bio.), Never Again (Bio.), Napoleon (Vita.), Pearl Fishing (Pathe), Portrait (Vita.), Pony Express Rider (Essanay), Peach Basket Hat (Bio.), Restoration (Bio.), Rich Revenge (Bio.), Ranchman's Feud (Essanay), Stuffed Goose (V.), Sister's Sacrifice (Imp.), Sunshine Sue (Bio.), Told in the Golden West (Selig), Thread of Destiny (Bio.), Tout's Remembrance (Essanay), Two Little Waifs (Bio.), Taming of the Shrew (Bio.), Unknown Claim (Essanay), Val's Vindication (Edison), White Pawn's Devotion (Pathe), Western Romance (V.), World's a Stage (Imp.), What's Your Hury (Bio.).

In all there have now been voted for 401 different film subjects.

LICENSED FILM RELEASES

Nov. 21, 1910.

(Bio.) Song of the Wildwood Flute... 990
(Pathe) Old Longshoreman. Drama... 351
(Pathe) New South Wales Gold Mine... 350
(Selig) Dull Razor. Com... 397
(Selig) No Place Like Home. Com... 397
(Lubin) Caught by the Camera. Drama 990

Nov. 22, 1910.

(Vita.) Suspicion. Drama... 985
(Edison) His Mother's Thanksgiving... 452
(S. & A.) Hank and Lank. Com... 380
(S. & A.) That Popular Tune... 397
(Gau.) Cast Into the Flames. Drama... 397
(Gau.) Woman's Wit. Com... 397

Nov. 23, 1910.

(Edison) Through the Clouds. Scenic... 598
(Pathe) How Rastus Gets His Turkey... 598
(Pathe) Wonderful Plates. Trick... 597
(Kalem) Romance of Erin. Drama... 1000
(Urban) Behind a Mask... 1000

Nov. 24, 1910.

(Bio.) His New Lid. Com... 543
(Bio.) Not So Bad as It Seemed. Com... 452
(Selig) Merry Wives of Windsor... 1000
(Lubin) Romance of the Lark... 1000
(Melies) Cowboys and Bachelor Girls... 950

Nov. 25, 1910.

(Pathe) Isis. Drama... 492
(Pathe) Dog's Instinct. Drama... 479
(Vita.) Four-Footed Pest. Com... 642
(Vita.) Stature Dog. Com... 283
(Edison) Daughter of the Mines... 1000
(Kalem) Tale of Northern Woods... 1000

Nov. 26, 1910.

(Vita.) Love, Luck and Gasoline... 997
(Pathe) Eleventh Hour Redemption... 998
(S. & A.) Western Woman's Way... 998
(Gau.) Samson's Betrayal... 998

Nov. 28, 1910.

(Bio.) Plain Song. Drama... 997
(Pathe) Border Tale. Drama... 679
(Pathe) A Freak. Acrobatic... 285
(Selig) Queen of Hearts... 997
(Lubin) Shadows and Sunshine... 997

Nov. 29, 1910.

(Vita.) Woman's Love. Drama... 990
(Edison) Greater Love... 990
(S. & A.) Tie That Binds. Com... 953
(Gau.) (Not reported)... 953

Nov. 30, 1910.

(Edison) Arms and the Woman... 950
(Pathe) Who is Nellie? Com... 950
(Pathe) Finland. Scenic... 344
(Kalem) Touch of a Child's Hand... 945
(Kalem) Thames to Westminster... 945

Dec. 1, 1910.

(Bio.) Effecting a Cure... 990
(Selig) The Stepmother... 990
(Lubin) Spooner Sam. Com... 990
(Melies) Pals... 990

Dec. 2, 1910.

(Pathe) Tale the Mirror Told. Drama 646
(Pathe) What a Dinner. Com... 344
(Vita.) Jack Fat and Jim Slim. Com... 951
(Edison) Cowpuncher's Glove... 945
(Kalem) Elder Alden's Indian Ward... 945

Dec. 3, 1910.

(Vita.) Preacher's Wife. Drama... 1001
(Pathe) Maid of Niagara... 1001
(S. & A.) (Not reported)... 1001
(Gau.) (Not reported)... 1001

LITERARY LIGHTS IN FILMS

Film stories by Rex Beach, Richard Harding Davis, John Luther Long, and Ellis Parker Butler will be released by the Edison Company during the next few days.

WASHINGTON.

Forbes-Robertson Entertained and Complimented—Julian Eltinge's New Play.

WASHINGTON, Nov. 22.—Forbes-Robertson, during his engagement here last week at the Belasco in The Passing of the Third Floor Back, received many congratulatory letters from ministers of the gospel extolling the teachings contained in the Jerome K. Jerome play and of the actor's exquisite rendition of the principal role. Mr. Robertson, Thursday evening after the performance at the theatre, was the guest of honor at a gathering of the National Press Club. Mr. Robertson in a happy talk referred to his father's long connection with journalism, so he felt at home in the company of newspapermen. He dwelt on the relation between the press and the stage, as well as upon the change that had come in the feeling between the English and Americans in recent years, and expressed deep appreciation of the nice things that

had been said about him and his work at various times by the press. Mr. Robertson was again the guest of the Press Club Friday afternoon, being invited to meet ex-President Theodore Roosevelt, who visited Washington for the first time since his retirement from the Presidential office.

A crowded house welcomed Francis Wilson on his reappearance as Tom Beach in his own comedy, The Bachelor's Baby, at the National Theatre. Winsome Baby Davis was charming. Manager Charles Frohman surrounds Mr. Wilson this season with a very capable company, which includes Edna Bruce, Gordon Child, Richard Barr, Clarence Handyside, Richard Gordon, Thomas F. Tracy, and E. H. Siddons. Frital Schell may be justly proud of the cordial reception tendered her after a season's absence; her appearance as Yum Yum in The Mikado at the Belasco Theatre drew out one of the largest and most fashionable of audiences. Digby Bell, one of the best of Ke Ke's, met with strong recognition and an unusually fine support was that of Frank Bushworth as Nanki Poo. Herbert Waterman as Poo Bah, Arthur Cunningham as the Mikado, Charles Arling as Fish Tuck, Kate Condon as Katisha, and Grace Kennell as Pitti Sing.

Julian Eltinge has in the Auerbach-Hoschna comedy, with music, so successfully presented last night at the Columbia Theatre, a star vehicle that gives him excellent opportunities for the exercise of his rare gifts as a female impersonator. His costumes display some of the latest creations in feminine attire. Mr. Eltinge also proved an excellent actor in straight parts, for he is seen in both male and female characters. A capital supporting company is seen in Ruth Maycliffe, Carrie Perkins, Jane Mathias, Alonzo Francis, Evelyn Westbrook, May Thompson, Jean Cantwell, Helen O'Day, Jerry Melville, Naomi Davis, Louise Bates, Alice Hall, Edward Garvie, James Spotswood, Gilbert Douglas, Charles W. Butler, Neil McNeil, Alonzo Francis, Shima, and Frank Wentworth. Next week He Fell in Love With His Wife.

St. Kimo is again meeting with success at the Academy of Music. Martin Alton is the star in the title role. Beatrice Worth is the part of Edna Earl scores. Next week The Rosary.

Crowded houses continue at Chase's. This week's bill presents the military comedy, The Code Book, with Charles P. Hammond and Allen Atwell; the song alliance, Harry Williams and Jean Schwartz; the musical comedy, Lawrence and Lillian Fitzgerald in musical comedy, Zertho's Dogs of All Nations, Stuart Barnes and Emille Lee, and William and Louise Lucier.

The burlesque houses are largely attended. At the Gayety Weber's Parlor, a new show is the attraction, presenting The Actors' Boarding House and Fun in a Department Store. At the Lyceum, The New Century Girls are seen in two burlesques, A Surprise Party and In Ireland.

The bill at the Casino presents Chief War Cloud and company as six Indians in the one act drama The Indian. The New York Jolly Four in Fun in a Booking Office, Dean Brothers, Cunningham and Dorey, Bonchard, ventriloquist, and Cook and Wattingham.

Following the performances of The Mikado, with Frital Schell, at the Belasco, the Liebler Company presents Allan Jimmy Valentine for the week of Nov. 23.

George M. Cohan is now and has been at the New Willard for the past week, putting the finishing touches to his new play, at present unannounced, in which he will appear in conjunction with his talented father, mother and sister, at the dedication of his new New York theatre. The play will not be a musical one. Edwin Klorer, business-manager for St. Kimo, Vaudeville and Lillian Fitzgerald has completed negotiations with Willard Holcomb for a new play next season, the title of which will be The Angelus.

JOHN T. WARDE.

LOS ANGELES.

Praise for Percy Branson and Marjorie Rambeau—Eleanor Gordon Made Hit.

The Three Twins at the Mason 7-12, with Victor Morley and Belle Clifford in the leading roles, drew very satisfactory houses. The chorus work was of the vivacious and snappy sort and the electrical effects quite gorgeous. The Fortune Hunter comes 14 for a two weeks' visit.

Viola Allen and James O'Neill in The White Sister was the big attraction at the Majestic 7-12 enjoying splendid patronage together with the highest praise for a perfectly selected cast. Clyde Fitch's great play The City comes 15-19. The co. is headed by Norman Hackett with a long list of well-known actors.

Feetie Hartman and his capital little co. of singers, including Muggins Davies, Walter DeLeon, Josie Hart, Maria Golden, Joseph Foregger, and Robert Leonard, gave a high-class production of tuncful Woodland 6-12 to packed houses. Floradora is to be the bill the coming week. Strange as it may seem, yet it is true that the first four rows of seats for the Tuesday matinee are engaged by "standees" for the entire season of forty weeks. The Yankee Prince has made such a big hit at the Burbank 6-12 that it will hold over another week. Percy Branson and Marjorie Rambeau have the leads and are surely capital in this musical Cohanesque show. The usual large attendance warrants the second week.

The Bervant Opera co., which has just finished its second week of grand opera at the Auditorium, has made an astonishingly good that they will be held over for 14-19. Signor Bervant has certainly gathered a capable aggregation of principals, who have made a great hit here. Saturday afternoon 12 this large house, which holds 3000, was packed to the doors to hear The Love Tales of Hoffman. This is a living testimonial to the local craving for grand opera as the house has been nearly filled at every performance.

The Blue Moon, which has held boards at the Belasco for the past three weeks, has had a most phenomenal run, and though the "powers that be" have taken it off for Gay Lord 14-20 it might have run for another month. Eleanor Gordon, the new leading woman, made one of the biggest hits in this comedy that any new-comer has yet made in the city. Stone is capital in his role of Rollett, looking and acting the character to perfection. Ida Lewis deserves the highest praise for her interpretation of the railroad superintendent's wife. William Yerrance, the old father, is most amusing, and DeCamp shows a large degree of versatility. Leroy Swaine has but the small part of the policeman, but it is well handled. Commencing 23 the first production of Little Nemo will be new play, The Case of Sergeant Wilde, will be given.

The opening of the local symphony season will take place at the Auditorium, afternoon 13. Mr. Harley Hamilton is still director and the

programme for this concert will be Simpson and Tschakovsky.

The Metropolitan Opera House Orchestra, together with the Imperial Russian Ballet, Anna Pavlova, and Mikhail Mordkin, will give two performances at the Auditorium Dec. 1-3. Interest is manifest in this attraction and demands for seats are already pouring in.

On 23-25 in the afternoon, De Winsky, the great Russian Ballet Dancer, will appear at the Auditorium.

Miss Terry will give one reading at the Auditorium 23. Miss Terry appears under the local management of The Dramatic School.

DON W. CARLTON.

DATES AHEAD.

Received too late for classification.

ACROSS THE GREAT DIVIDE (Gen. W. Lyon, mgr.): New Richmond, Wis., 24, Ellsworth 26, Prescott 26.

ALLAN JIMMY VALENTINE (Liebler & Co., mgr.): Erie, Pa., 25, 24, Jamestown, N. Y., 26, Bradford, Pa., 26.

ARRIVAL OF KIPPA (Dorothy Collins, mgr.): Winnetka, Conn., 23, Great Barrington, Mass., 24, Chatham, N. Y., 25, Pittsfield, Mass., 26, East Hampton 26, Williamstown, Conn., 26, New London 26, Putnam Dec. 1, Southbridge, Mass., 2, Woodstock, N. Y., 3.

BACHELOR'S HONEYMOON (Central: Gilman & Bradlee, mgrs.): Calgary, Can., 24-26, Medicine Hat 26, Moose Jaw, Sask., Can., Dec. 1, Weyburn 2, Estevan 3.

BEVERLY (Delamater & Morris, mgrs.): Coldwater, Mich., 25, Battle Creek 24, Owosso 25, Port Huron 26, Bay City 26, Lansing 30, Charlotte 31, Pontiac 2, Ann Arbor 3.

CALL OF THE WILD: Northampton, Mass., 25, Pittsfield 24, Greenwich, N. Y., 25, Glens Falls 26, Granville 25, Plattsburgh 26, Saranac Lake 26, Messina Springs Dec. 1, Ottawa, Ont., 2.

CAMERON, DAIRY (Kerr Amusement Co., mgrs.): Beatrice, Neb., 24, Holdrege 25, York 26, Council Bluffs, Ia., 27, Central City, Neb., 28, Kearney 26, Ionia City 30, Ord Dec. 1, Fremont 2, Plattsmouth 3, Missouri Valley, Ia., 3.

CLARKE, FREDERICK (J. Cosgrove, mgr.): Balfour, Man., 25, Belmont 24, Carman 25, Gladstone 27, 28, Dauphin 29, Neepawa 30, Russell Dec. 1, Rincarth 2, Yorkton 3.

COUNTRY BOY (Henry B. Harris, mgr.): Great Barrington, Mass., 25, Gloverville, Me., 26, Owego 26, Rochester Dec. 1-3.

DODGE, SANFORD (W. S. Ford, mgr.): Cranbrook, B. C., 25, 26, Nelson 28-30, Rossland Dec. 1, 2.

FISHING LINE: Boonton, N. J., 25, Burlington 24, Allentown, Pa., 26, Reading 25, Pottstown 26, Morrisstown 30, Mt. Carmel Dec. 1, Sunbury 2, Lewisburg 3.

HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Sioux City, Ia., 28-Dec. 1, La Mars 3.

HUMAN HEARTS (Southern: I. L. Delmore, mgr.): Montgomery, Ala., 26.

IMPERIAL THEATRE STOCK (Kilmt and Gamalo, mgrs.): Chicago, Ill., Indianapolis, Ita (Fallon Hinaldo, mgr.): Owen Sound, Ont., 21-26, Berlin 28-Dec. 3.

LAHMAN GREATER SHOWS (Dave Lachman, mgr.): Alexandria, La., 21-27, Plaquemine 28-Dec. 4.

LOTTERY MAN (Messrs. Shubert, mgrs.): Binghamton, N. Y., 23, Troy 24, Poughkeepsie 25, 26.

MAN ON THE BOX (Monte Thompson, mgr.): Dover, N. J., 24, Morrisstown 25, Red Bank 26, Asbury Park 28, Lakewood 29, Burlington 30, Salem Dec. 1, Coatesville, Pa., 2, Pottstown 3.

MUMMY AND THE HUMMING BIRD (Fred R. Gilmore, mgr.): Wheelock, N. Y., 26, St. Johnsville 28, Little Falls 29, Lowville 30.

MY GINGERBREAD GIRL (Delamater and Morris, mgrs.): Duluth, Minn., 24, 25, Hibbing 26, Superior, Wis., 27, Ashland 28, Ishamberg 29, Hancock 30, Calumet Dec. 1, Marquette 2, Sault Ste. Marie 3, Onaway 4.

NEWMAN, HYPOCRISIT: Butte, Mont., 24-26, Great Falls 27-30, Helena, Dec. 1-3.

PORT OF MISSING MEN (Rowland and Gaskill's): Paterson, N. J., 24-26, Philadelphia, Pa., 28-Dec. 3.

STUART MAY (J. E. Gline, mgr.): Alva, Okla., 25, Woodward 26, Pond Creek 26, STUBORN GINGERBREAD (Chas. A. Goettler, mgr.): Enid, Okla., 25, Tulsa 24, Vinita 25, McAlester 26, Dallas, Tex., 28, Ft. Worth 29, Norman Dec. 1, Guthrie, Okla., 3, Arkansas City, Kan., 3.

TERRY, ELLEN: St. Louis, Mo., 23, Denver, Colo., 24, Los Angeles, Cal., 26, San Diego 29, San Francisco Dec. 1, Sacramento 2.

TEXAS RANGER: Wellston, O., 23, Galipolis 24.

THIEF (Eastern: A. H. Woods, mgr.): Norwich, Conn., 23, Danbury 24, New Milford 25, New London 26.

WILSON, A. H. (Sidney B. Ellis, mgr.): Hattiesburg, Miss., 23, Yazoo City 25, Jackson 30, Meridian Dec. 1, Mobile, Ala., 2, 3.

YALE STOCK (Monte Thompson, mgr.): Salem, Mass., 28-30, Gloucester Dec. 1-3.

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